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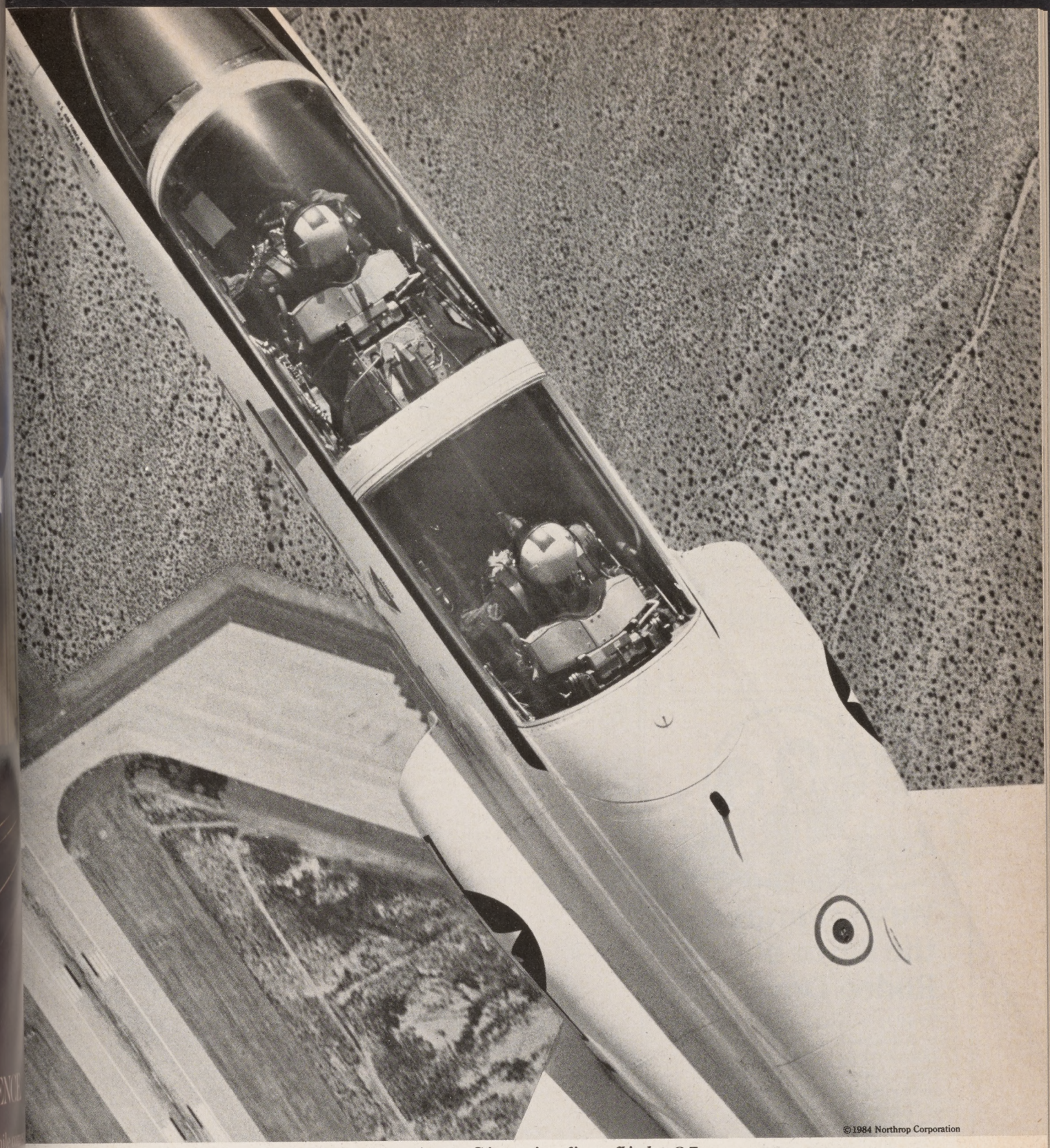
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a conversation with

THARON MUSSER

by BEVERLY GRAY

THARON Musser doesn't look much like a magician. With her sensible haircut, her shrewd green eyes, her hearty laugh, and a voice that hints at a country drawl, she could be someone you've known all your life. A neighbor, perhaps; a fondly remembered schoolmarm; your favorite aunt.

But this forthright, good-humored lady has worked her magic on scores of Broadway productions. As one of America's pre-eminent lighting designers, she has added enchantment to *Dreamgirls* and *A Chorus Line, Follies* and *Pacific Overtures*. Right now five of her shows are running in New York, not to mention American Ballet Theatre's new *Cinderella*. She has just done *The Genius* for L.A.'s Mark Taper Forum, where she serves as staff lighting designer, and is readying a *42nd Street* road company for an Australian tour. Pretty fair for a gal from the mountains of Virginia, whose introduction to theatre was the high school senior play.

At Berea College in Kentucky, where she studied theatre in a one-man department, Musser learned that "to go on stage is the most frightening thing in the world." Nor did she much like sewing on buttons and shopping for props. By the time she entered the Yale School of Fine Arts for an advanced degree ("from the ridiculous to the sublime," quips Musser), she had settled on lighting as her chosen field.

Yale meant the chance to catch Broadway-bound plays trying out in New Haven: "We saw virtually all the shows that came through in that era, absolutely convinced that we could do them better—little did we know!" It also meant the impoverished life of a grad student. A sympathetic professor found her odd jobs, her favorite being a stint at a hotel supplier's convention where she tended the steak booth ("I had steak for three days. That was the greatest!"). Both at Berea and Yale, Musser found help and encouragement, but she shrugs off the talk of mentors by citing a saying of Doris Humphrey's: "If you want a helping hand, look at the end of your arm."

Just what does a lighting designer do? Few people can answer that question with confidence. To use Musser's terms, lighting is the "most intangible, most ephemeral" of all theatre crafts—it is also the newest. In Shakespeare's open-air playhouse you knew it was night if they carried a torch onstage; later on, wicks in oil served as primitive light sources. Even a few decades ago those rare theatre people who saw "the sculptural possibilities of light" were stymied by the lack of a workable technology, and were forced to be content with achieving visibility for the actors. "Eyeball lighting," Musser calls it.

Particularly in this country, the designers who brought stage lighting into the twentieth century have been women. Musser got out of college at a time when Jean Rosenthal and Peggy Clark were busy transforming the field. She now says, tartly, "A big reason that women more or less pioneered the whole thing is that" (here she lowers her voice conspiratorially) "it didn't *pay* anything. And it's still sort of low man on the totem pole, until you get to where you can *command* the money. But it didn't pay anything in those days, to speak of. So that if a guy was trying to support a family—for*get* it!"

That was before television provided another source of income for somebody starting out. Musser herself hung around TV studios when she was young and broke, but decided "that I would go crazy. First of all, there was no color then. And in TV your first obligation is to satisfy a machine, which is the camera. I'm much more involved with satisfying the human eye . . . direct." Musser admits to being somewhat fanatical about seeing her world without outside interference. "I've *never* worn colored glasses, because I think it distorts what you're seeing. I don't carry a camera, *ever*, because I think it's a crutch. You need to remember atmospheres. They

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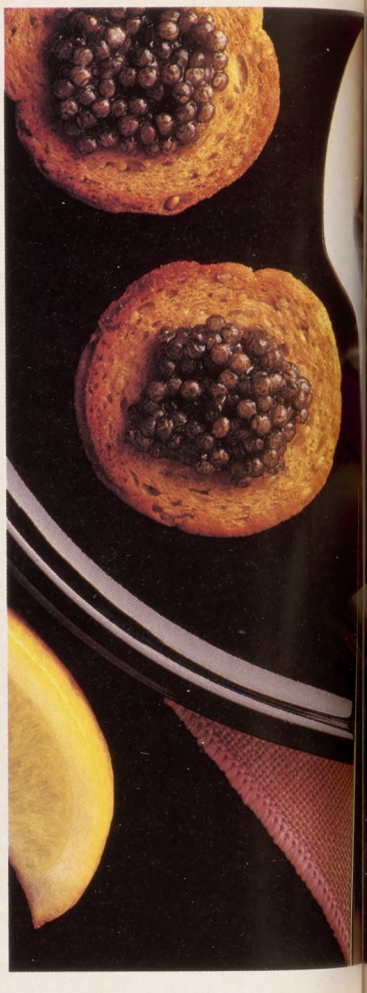
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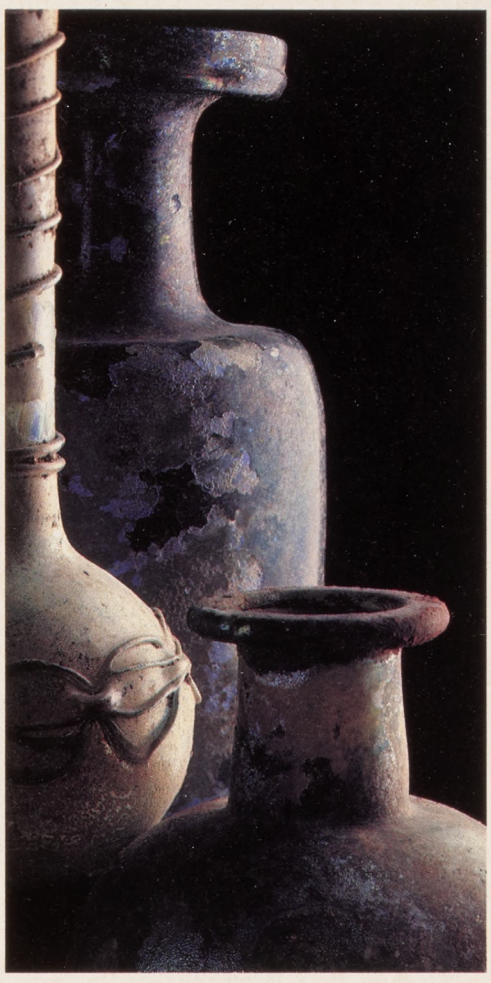
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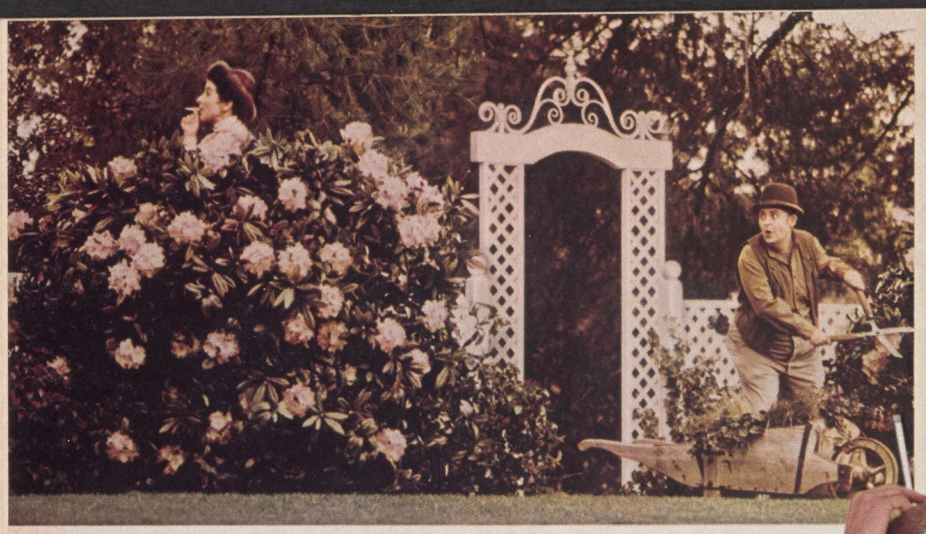
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Donna McKechnie in "A Chorus Line"

should be engrained in you."

Musser's own ability to remember atmospheres, and to re-create them on stage, has served her well since her Broadway debut show in 1956, the original production of *Long Day's Journey into Night*. Here, she used the fogs of Eugene O'Neill's native Connecticut to reinforce the sense of impending tragedy. Years later, she designed both Neil Simon's *Plaza Suite*, which took place at the Plaza Hotel in New York, and his *California Suite*, set at the Beverly Hills Hotel: "You could say in many ways basically the same play. Both comedies, et cetera. But the look needs to be quite different, as far as I'm concerned. California atmosphere is very different from New York atmosphere, in terms of the kind of light. Because the Pacific Ocean has a very different color from the Atlantic Ocean, and the smog is different from the pure dirt [a mischievous chuckle here] we have in New York." And so her design must take into account these fine distinctions: "It's not that people in the audience should notice it, but I insist that subconsciously it matters."

Another part of the lighting designer's job is to help the audience to focus, "to look where we want them to look." In a straight show the trick is to devise a cueing scheme so subtle that it does not distract, even when (as in the case of Neil Simon's *Brighton Beach Memoirs*) the actors move upstairs and downstairs, indoors and out. With musicals Musser works to gear her lights to the dynamics of the music: "You are going for that applause at the end. And you can help make or break that applause in terms of the lights and how you move them."

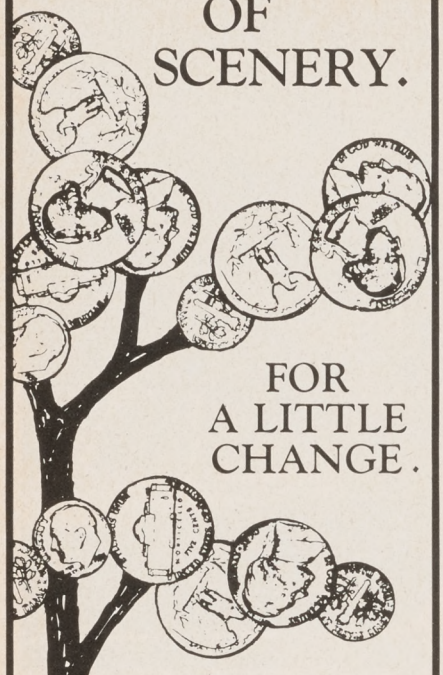
In the case of the musical *Mame*, a tricky Jerry Herman score made Musser's task all the more difficult. "Getting the cueing right on the number 'Mame' took me two or three weeks. Finally, the first night that everything was right on the button in terms of the dynamics of the number, we stopped the show five times." It's a matter of building audience adrenalin to correspond with the adrenalin mounting on stage. Says Musser, "That's part of the fun of doing a musical, to really take that audience by the hand and say, 'Okay, applaud *now*'."

Given her druthers, Musser would probably spend much of her time lighting modern dance, as she did at the start of her career. She loves the challenge of a bare stage and a body in motion: "It's moving sculpture." But her favorite theatre experiences stem from her work with director-choreographer Michael Bennett, who encourages intense col-

"Follies"



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From the Center Theatre Group/Mark Taper Forum production of "The Genius" with, in foreground, Mare Winningham and Andrew Robinson.

laboration in all his projects. Bennett's creative corps includes Musser, costumer Theoni Aldredge, and set designer Robin Wagner. Starting from scratch with the kernel of an idea, they have together come up with *A Chorus Line* and *Dreamgirls*, and a new musical is now afoot ("A sex show," she says with a wicked grin, "*very* funny.")

At this point in her career, "I don't care to work anymore just being called in to light. I like to be involved because I *am* a theatre person, not just a lighting designer. Lighting is a supportive art, there's no doubt about that, but it's the involvement in the entire project that's very exciting. It's the ideal way to work."

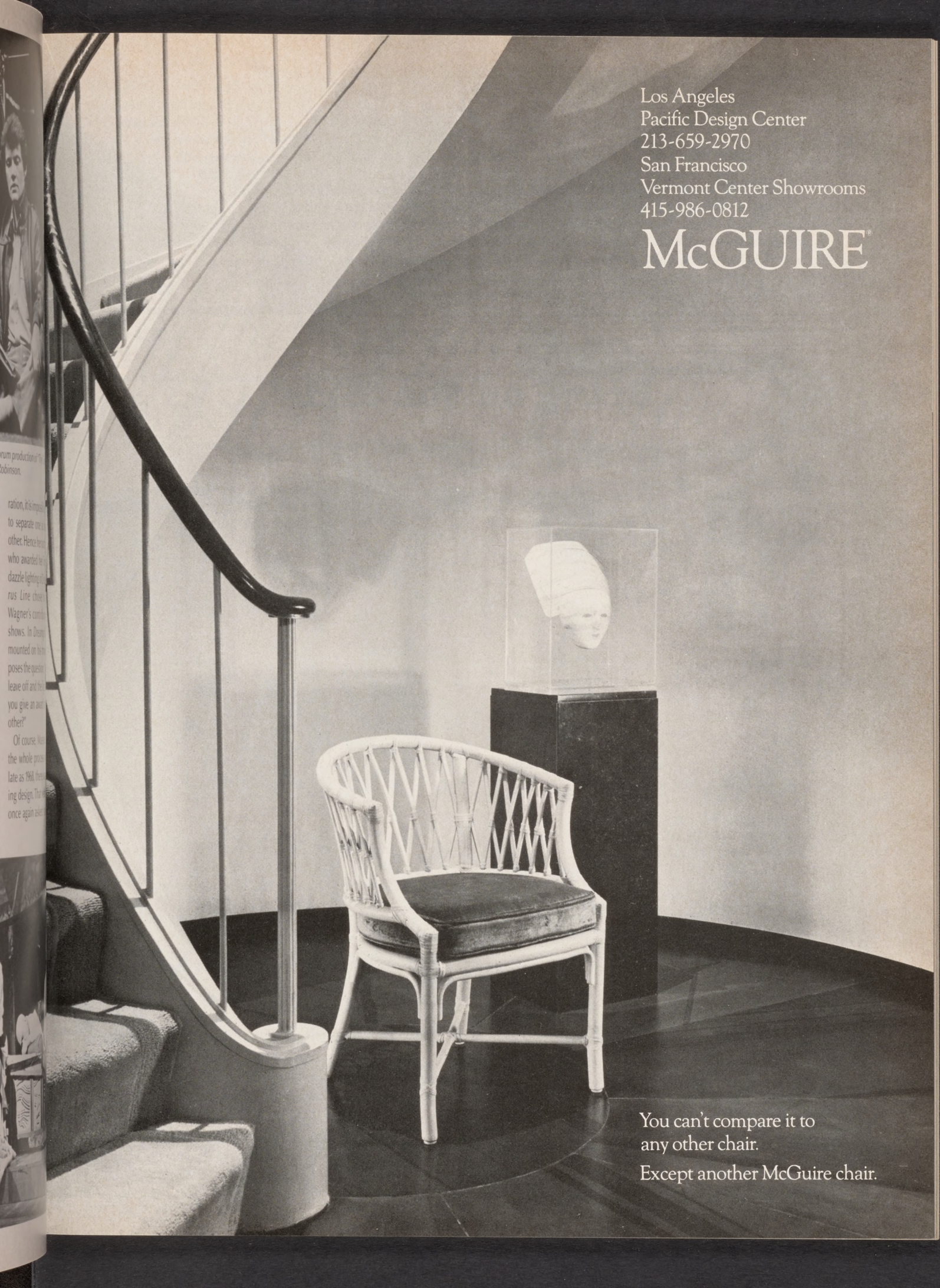
When a show is developed in collaboration, it is impossible, in Musser's mind, to separate one achievement from another. Hence her outrage that the voters who awarded her Tonys for her razzle-dazzle lighting of *Dreamgirls* and *A Chorus Line* chose to overlook Robin Wagner's contributions to the same shows. In *Dreamgirls* her lights were mounted on his moving towers, which poses the question, "Where does the set leave off and the lights begin? How can you give an award for one and not the other?"

Of course, Musser is skeptical about the whole process of award-giving. As late as 1968, there was no Tony for lighting design. That year, when Musser was once again asked to place an ad in the

(continued on p.29)

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P.G. Wodehouse, best known as the creator of Jeeves and Bertie Wooster, and Guy Bolton were a pair of Englishmen who left their stamp on the American musical theatre through collaborations as lyricist (Wodehouse) and librettist (Bolton) with Jerome Kern and George Gershwin. Their wit, separately or as a team, informed such shows written from 1915 until the mid-'30s as "Very Good Eddie," "Lady Be Good," "Oh, Kay!", "Girl Crazy" and "Sitting Pretty".

Wodehouse and Bolton chronicled their theatrical experiences in 1953, in a memoir called "Bring on the Girls! – The Improbable Story of Our Life in Musical Comedy . . ." which has just been reissued in an excellent paperback edition by Proscenium Publishers/Limelight Editions, publishers of books on the performing arts.

Such personages as the Astaires, Marion Davies, Gertrude Lawrence, Flo Ziegfeld, Abe Erlanger, Kern, Noel Coward, George and Ira Gershwin pass in delightful, anecdotal review in a book that – as the chapter reproduced here testifies – deals not so much with the workings of the theatre as with the art of making readers laugh.

Bring on the Girls!

by P.G. WODEHOUSE and GUY BOLTON

THAT 1924 season in London when the first two [*Primrose* and *Lady Be Good*] of the Gershwin series of shows were written was one of extraordinary gaiety. Was it because the Astaires were there to hobnob with? – The Astaires, George Gershwin and his piano, George Grossmith who knew everybody in London?

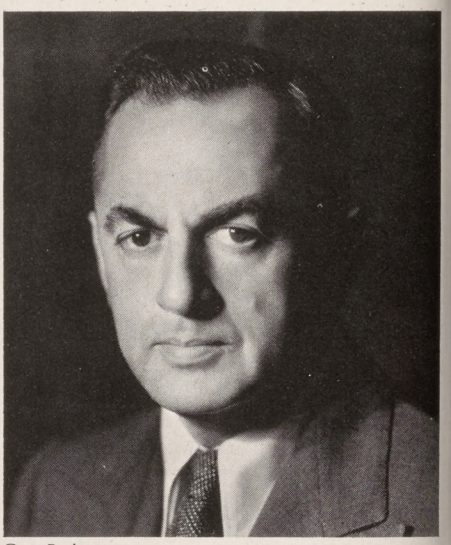
Adele had the faculty of making any party from two to fifty-two into a success. Such words as enchanting, delicious, captivating did not seem like tired adjectives from a Hollywood pressbook when applied to her. She could be impish, she could be wise, she could be tender, she could be honest and friendly – are we conveying the impression that we like Adele Astaire? If so, it is all right with us. It is the impression we wish to convey. How nice if she could have gone on and on with brother Fred. How nice if George Gershwin could have gone on and on writing for them. His music suited them to perfection.

One week end Guy encountered Adele at Knole. Knole is one of the top great houses of England. For those who don't know it, or who have not read the books of Victoria Sackville-West, in which its atmosphere is wonderfully evoked, a thumbnail sketch might be in order.

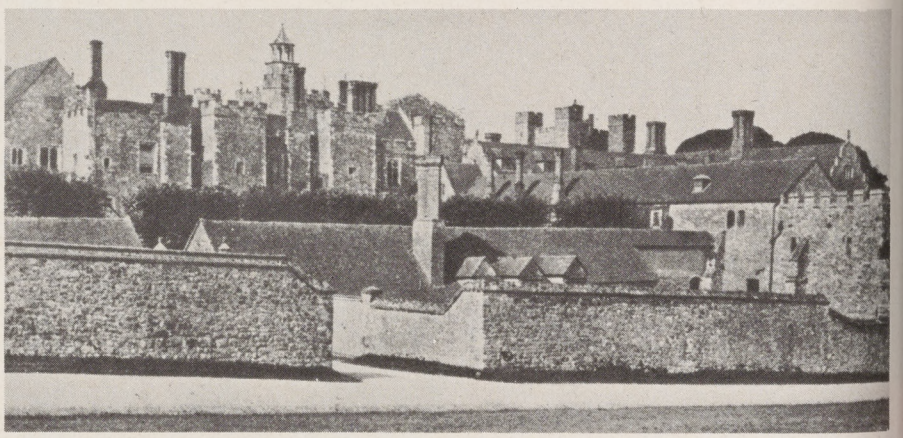
Belonging to Elizabeth's reign, Knole is all of one style as so few great houses are, and is generally conceded to be the finest example of domestic Tudor architecture in England. It is built on a chronological plan, containing three hundred and sixty-five rooms, fifty-two staircases, twelve courtyards, and twenty bathrooms – including one that is haunted. It is packed with art treasures, Vandykes, Reynoldses, Gainsboroughs and Romneys elbowing each other for the spot on the wall with the best light. All in all



P.G. Wodehouse



Guy Bolton



Knole – 365 rooms, 52 staircases, and 12 courtyards. (The haunted bathroom is the small window on the extreme left.)

From the book BRING ON THE GIRLS! by P.G. Wodehouse and Guy Bolton. Copyright © 1953 by P.G. Wodehouse and Guy Bolton. Reprinted with permission of Proscenium Publishers Inc./Limelight Editions, publishers of books on the performing arts.


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Adele and Fred Astaire, as pictured on the cover of their 1926 "Lady Be Good" album.

quite a lot of house.

At the time Adele and Guy were week-ending there the family were living in reduced circumstances. They were huddled into a corner of the cosy edifice where their simple wants were tended by a staff of only twenty-two servants. The gardens, which had been laid out on a scale commensurate with that of the house, had fifteen gardeners hustling round to do the work which had once commanded the services of thirty.

What were Broadway characters doing in such surroundings? Well, Adele had already had several offers to supply her with some such setting of her own, but Guy—?

Guy was there because Lady Sackville had also been, but a few years before, a Broadway character. She had appeared in Guy's first play, *The Rule of Three,* and then again in *Polly-with-a-Past*. . . Anne Meredith, a charming and talented actress.

A wonderful dinner, some satisfactory bridge, a little dancing—there was a fresh supply of American phonograph records, and Adele Astaire to dance with if you could buck the line.

Then came the hour when whiskey and sodas were at the nightcap stage and the company drifted into corners, breaking up into little groups of fours, threes and twos. Lord Sackville made announcement of what the doings would be on the morrow, church or golf, and an expedition, by invitation of the Astors, to visit nearby Hever, home of the Boleyns, where poor Anne had first met Henry. These suggestions were all on a take-it-or-leave-it basis. You could breakfast when you pleased from the row of hot plates in the dining room. You could lunch or not as you pleased so long as you told the butler. The only "must" was the cocktail hour, dinner and a white tie. That was week-ending in England as still surviving in 1924. Not much left of that sort of thing today, alas, save only at dear old Blandings.



P.G. and Gertrude Lawrence during rehearsals of "Oh, Kay!" (1926)

Guy was paddling round his bedroom in his pajamas, inspecting the Rowlandsons on its panelled walls, when there was a knock at the door. He opened it to find Adele attired in a heady negligee.

"Come right in," he said heartily. "This is what I call good old-fashioned hospitality. I didn't know Anne made such charming provision for her guests."

"It's a cute idea," said Adele, "but I'm holding out for a wedding ring and I understand the one your girl friends used to rent their apartments with is gone."

"Then to what do I owe the pleasure?"

"I want you to change rooms with me. I've got the haunted bathroom."

"Haunted bathroom? Must be rather a modern ghost?"

"Yes, and the poor thing is very upset or nervous or something."

"How do you know?"

"Well, every fifteen minutes or so you'll hear the johnny flush."

"And there's nobody there?"

"No, but the eerie part of it is that this particular convenience is the difficult kind. You know how it is with English privies—there are the overheads, the buttons, the levers, the foot release and ye olde worlde pull-up. Then with the overheads with dangling handle, of which this specimen is one, for some it's a smart, quick pull, with others a long, steady slow one. This one's a devil—the coax-me variety."

"But yet the ghost?"

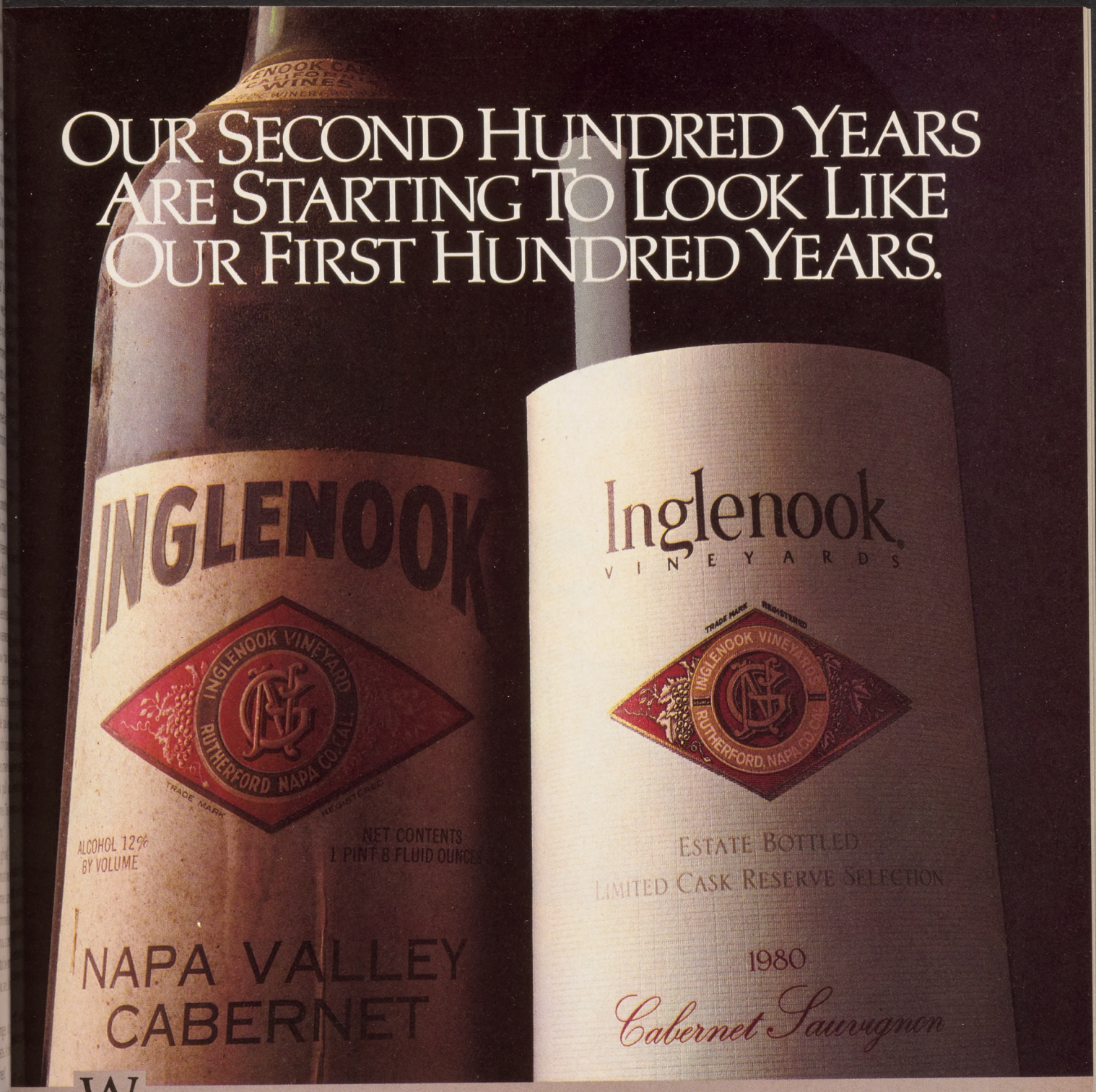
"Oh, the ghost has no trouble at all, just a gruesome rattle of the chain followed by an immediate 'whoosh.' Somehow it gives you a creepy feeling when a ghost seems to be more at home in your room than you are. I know I won't sleep a wink."

"We'll change, of course. I'm rather keen on ghosts. At bit of an amateur psychic researcher."

The shiftover was effected. The phenomenon continued at intervals and was certainly disturbing. Eventually Guy wriggled down under the covers so that hearing was sufficiently impeded for him to get to sleep. He was still in a state of concealment when a soft-footed lady's maid entered, drew the curtains, and then laid him out a pair of demi-tasse shorts, a lace brassière, a pair of stockings and a fetching sports costume.

He wakened during this operation but, being by inclination a slow getter-upper, he decided to remain doggo. As he had supposed would happen, the maid withdrew without disturbing him.

(continued)



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He dozed again and this time was awakened by what he presumed to be the ghost taking a bath. He cocked an eye in the direction of the bathroom and was startled to see a feminine form, partly concealed by a towel, flit across the open doorway. He had evidently made some slight noise for the nymph came to the bathroom door rubbing herself with the towel. She was not only very pleasant to look at but she was a lady whose name was one of the most honored in Debrett.



George Gershwin (l.) and Jerome Kern

"I thought you wouldn't mind my coming in here, dohling," she said. "George was barricaded in ours and you know what men are in a bathroom. They fall asleep in the tub, I believe."

Guy made some inarticulate noise from under the covers pitched in as high a key as he could manage. The lovely peeress donned her robe and started out. As she passed the bed she gave Guy a hearty smack.

"Get up, you lazy girl," she said. "We're playing golf, remember?"

She went out in the hall and Guy heard a sharp cry. A moment later Adele appeared.

"For heaven's sake what's happened?" she said. "I just ran into Alex and when she saw me she almost fainted dead away."

Guy put on a scarf and dressing gown and went down to breakfast. Although the custom for ladies was a bedroom tray, there was no rule in the matter. Adele elected to go with him. They found one of Britain's forty marquises lifting the covers of a line of silver hot

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P.G. Wodehouse (with Clifford Grey rather than Guy Bolton as librettist) provided the lyrics for one of the hits of the 1928 Broadway season, Rudolf Friml's "The Three Musketeers". The producer was Florenz Ziegfeld, the lavish sets by Joseph Urban. Here, the ballet in Act II danced by the Albertina Rasch Girls.

plates, weighing his choice.

"Did you come into my room this morning and take a bath?" inquired Guy.

"Me? No, but—"

"Funny," said Guy, "I'd have sworn it was you. Of course I wasn't properly awake."

The marquis replaced the lid on the kedgeree.

"Excuse me a minute. I must pop up and have a word with the trouble-and-strife. She was in a bit of a dither about something.

He disappeared.

"Quite the gentleman, what?" laughed Adele, as she helped herself to one of those beautiful Cambridge sausages. "I suppose it's the influence of all these belted earls looking down on you from the walls."

"So you've been hobnobbing with the upper-crusters, have you?" said Plum [i.e., P.G.—Pelham Grenville—Wodehouse], meeting Guy on the return from Knole. "Pleasant enough people, no doubt, but we of the intelligentsia prefer something a bit more brainy. I remember that last time I dined with Johnny Galsworthy—"

"When was that?"

"Two days ago. It was the first time, too. Ethel met Mrs. Galsworthy at a garden party—the house we've taken for the summer is near his—and she invited us to dinner."

"Did he know your books?"

"He'd just bought one."

"How do you know he had 'just' bought it?"

"Because there was a mark in it. It seems it's been his habit when he stops reading to make a pencil note in the margin, so he'll know where he was."

"Which book was it?"



Adele and Fred Astaire

"*Right Ho, Jeeves.* The mark was on the side of page ten."

"Did he say anything matey like, 'I laughed my pants off at that chapter in which Gussie Fink-Nottle presents the prizes?"

"I somehow gathered the impression that he found it more tactful not to broach the subject."

"Just you and Ethel?"

"Good Lord, no. There were twelve or possibly fourteen guests. As we took our seats at the dinner table Galsworthy announced that the subject that would be discussed during the meal was the deteriorating effect of educational uniformity on the incidence and development of genius."

"You don't mean that you had to talk about that?"

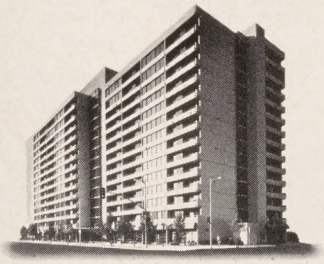
"Apparently it's a time-honored cus-

(continued on p. 51)

Views on Downtown.

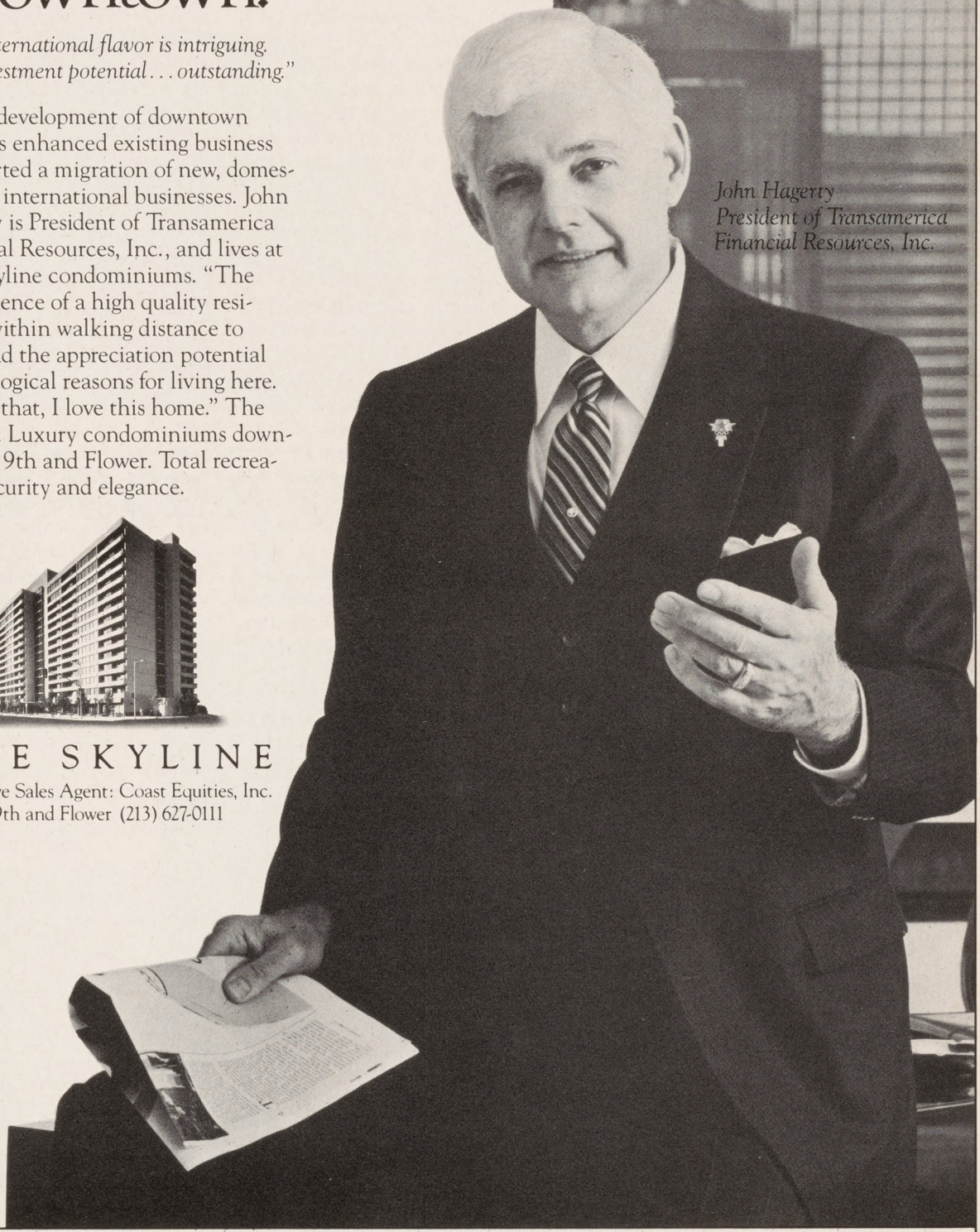
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N.Y. Report

by DALE HARRIS

MOMA'S BACK

For any New Yorker — even those with no more than a passing interest in cultural matters — the reopening of the Museum of Modern Art on West 53rd Street must count as one of the most welcome events of the 1983-84 season. Not only has the amount of exhibition space been significantly enlarged — thus enabling visitors to enjoy a far more extensive selection from the Museum's permanent collection than could ever be put on view in the old days — but the building is also handsomer than ever and more convenient to use.

For movie fans in particular, there is a special cause for rejoicing. In addition to the 460-seat auditorium which has served movie-conscious visitors to the Museum since 1939 and which has now been completely refurbished, a new 217-seat theatre is currently in process of completion. By the fall of 1984, when this second auditorium is expected to be in use, MOMA will be able to increase the number of its screenings from a maximum of eighteen per week to over thirty. The smaller hall will be particularly suitable for, though it will not be limited to, the kind of avant-garde and experimental films that form so important a part of the Museum's offerings.

An important part, but only a part. For MOMA has never believed that seriousness in film was exactly synonymous with the kind of work produced by intrepid individuals for the delectation of a high-minded minority. Ever since the Museum's Department of Film was established in 1935, six years after the founding of MOMA itself, a great deal of emphasis has been placed on studio-made feature films, on the huge box office successes of the past like Mary Pickford's *Little Lord Fauntleroy* or Douglas Fairbanks, Sr.'s *The Thief of Baghdad*, no less than on the huge commercial failures like Erich von Stroheim's *Greed* or the merely moderate successes like Beatrice Lillie's sublime *Exit Smiling* – all of the foregoing being films which deserve to be readily available.

Nowadays, movies are generally accepted as a legitimate — indeed, as a highly significant — art form. Right now, in fact, there is hardly a self-respecting college in the land without a film-studies department offering such courses as "The Semiology of the Screwball Comedy" or "Spaghetti and Ketchup: The Italian Cinema and the American Western." Because of the current attitude toward films, it is not always easy to remember that nearly fifty years ago, when MOMA began to show movies regularly, few people could muster much belief in their artistic value, especially if the movies in question happened to be American rather than European.

In this respect, it is worth noting that the first two series of movies to be shown at the Museum were called "A

View of the Museum of Modern Art's new Garden Hall overlooking the Abby Aldrich Rockefeller Sculpture Garden.



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Short Survey of the Film in America, 1895-1932" and "Some Memorable American Films, 1896-1934." Thus it would not be too great an exaggeration to say that, so far as cultivated taste in this country is concerned, MOMA has played a crucial role in convincing people that movies, whether popular or highbrow, should be taken seriously – in token of which, in 1979, the Academy of Motion Picture Arts and Sciences awarded the Department of Film an Honorary Academy Award in recognition of "its continuing support of the motion picture as an art form."

Right from the start, the Museum had a clear idea of what its aims should be. These were "to trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture might be studied and enjoyed as any other of the arts." From the beginning, it was also aware that it must concern itself with research into the preservation of film — an area in which it has long since taken the lead among museums and film collections. One of the reasons cited by the Academy for making its award to MOMA was its "on-going program of film preservation." Since its new facilities include a fully equipped laboratory and a screening room with equipment capable of handling any format of film, MOMA will at last be able to get down properly to the job of finishing the conversion of eight million feet of unstable, readily combustible nitrate film to the infinitely more stable acetate stock that superseded it some thirty-five years back.

One of the Museum's most remarkable achievements in the field of preservation — as well as of restoration – has just been completed: an acetate print of D.W. Griffith's *Way Down East*, which conforms as closely as possible to what was shown to the public when the movie was first released in 1920. Until now, *Way Down East* has only been available in truncated form, the result of Griffith's misguided attempts to improve the film during the mid-Twenties. By collating at least three different versions of *Way Down East* and using as a guide the detailed shot-analysis which Griffith had made as part of his original copyright registration in 1920, the Museum's technicians were able to put together a copy of the film substantially longer than any print of it previously available to them. Though this new copy is still almost a full reel shorter than the original, it is probably more like the film that Griffith conceived than any other version currently in existence.

In those places where no footage of

any kind could be located, a brief description of the missing episode has been inserted, along with a still from the scene whenever it was possible to locate one — all of the material being organized in conformity with Griffith's shot-analysis. No less important a guarantee that the new print of *Way Down East* is more authentic than any of the Museum's previous ones is the fact that it is, for the very first time, tinted — just as it was when first released over fifty years ago. Tinting is no mere decorative element. Like all of Griffith's major films, *Way Down East* was designed to look both atmospheric and beautiful.



Lillian Gish and Lowell Sherman in D.W. Griffith's "Way Down East."

The result of all these efforts on the part of MOMA's Department of Film is the resuscitation of what is without question a cinematic masterpiece. No one needs telling any longer that Griffith's plots are creaky and melodramatic, that his characters are hardly more than types, or that his moral views are hopelessly simplistic — his maidens excessively pure, his villains excessively dastardly. The same charge could also be levied against a genius like Dickens. What Griffith sets forth in a film like *Way Down East* is hardly to be thought of as a realistic, or even as an especially plausible, view of life. *Way Down East* is, above all else, a visual poem in which nature and human destiny are seen as elements of a divinely ordained plan embracing every detail of life on earth.

That in the end all should turn out well for Anna, the heroine of *Way Down East* — a young woman duped into a fake marriage with a Boston Brahmin and then abandoned — is less the

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result of Griffith's sentimentality than of his unshakable faith in providence. So, too, is the noble hero's justly celebrated last-minute rescue of Anna from the ice-flow that threatens to sweep her to destruction.

In any case, the genius of Griffith is made manifest with memorable clarity in his choice of actors for both the leading and the subsidiary roles and in the use he made of them. Chiefest of the artistic assets in *Way Down East* is Lillian Gish, who plays Anna and does so unforgettably. Sixty-four years after she faced Billy Bitzer, Griffith's chief cameraman, her performance remains an accomplishment to wonder at. To wonder at, that is, once one has left the auditorium — while watching the film one cannot reflect on Lillian Gish, one can only feel with her, following her adventures with empathy and the kind of complete absorption that none but the greatest performers can inspire in us.

Illuminated by a haunting beauty that has less to do with her physical appearance than with what lies inside her, Lillian Gish — whether happy, playful, distraught, contrite, reflective or defiant (and defiant she is as she finally exposes the man who betrayed her) — is like an index to the entire range of human feelings. It is hard to think of cinematic images more sheerly touching than those in which we observe her listening to her false lover as he callously tells her that the marriage ceremony they went through was a fraud; baptising her newborn baby in a seedy hotel room when she realizes it is about to die; telling the good young man who falls in love with her (the intense and handsome Richard Barthelmess) that she can never marry him; being cast out by the family that had taken her in as a servant; and, in a state of numb despair, stumbling through the blizzard toward the river, where she will find release from her pain.

Quite apart from her signal importance as an artist, Lillian Gish has also proved a staunch advocate of the film as a serious art form. Early on, she understood the goals the Museum's Department of Film was trying to pursue. It was she, in fact, who in the late Thirties persuaded the virtually forgotten and increasingly reclusive Griffith into donating a number of his major works to the MOMA collection. Had it not been for the director's gift of a 16mm print of *Way Down East* consisting of alternate takes, the magnificent version that now constitutes one of the Museum's greatest treasures could never have come into being and we would all today be a great deal poorer. □

(continued from p.12)



"Dreamgirls"

ceremony program, she picked up her phone and ranted, "How *dare* you ask me to advertise in a program that doesn't even recognize what I do as an art in the theatre worthy of an award?" One week later she got a return call, announcing, "You're right, and we are . . . and you're nominated." Said Musser (she drops her voice in the retelling), "Aw shi-i-it."

Now that lighting Tonys are given, Musser takes a cynical pleasure in predicting the winners: "Because people just don't know good lighting from bad. It's gonna be the flashiest show, what they can *see*. It's like *Follies*; you could see all of those lights. On the other hand, *A Little Night Music* is one of the best lighting designs that I think I have ever done. I knew NO WAY was that gonna take an award, because nothing showed. There was not a lot of dry ice rolling out on stage, there were not a lot of instruments in sight . . . ."

What *A Little Night Music* achieved is the look of Swedish "white-night," that midsummer period when the sun never sets. Nothing was accomplished without a few "screaming fits" between Musser and director Hal Prince, but the end results made her proud: "I felt it was quite a challenge to make an audience believe that it was night when it was still daylight."

What advice does she have for young aspiring lighting designers? "The most important thing is a very good liberal arts education. Most of my research is from art books and from memory." Art she finds to be helpful both as a source of inspiration and as a way of sharing her ideas with a director and design team. She speaks of the Mondrian effects in *A Chorus Line*; *Pacific Overtures* got its vis-

(continued on p. 50)

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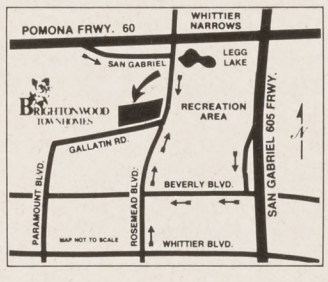
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It's like being invited to an elegant soirée, cocktails and hors d'oeuvres in the parlor preceding a meal set upon a gorgeous glass table, with crystal candelabra, the finest china and sterling silver. Does this sound terribly stuffy? Wrong. It's a stimulating social experience and I guarantee you'll love it.

The cuisine vacillates between classic French and original recipes. No short cuts. Sauces are made by reduction, presentations are artistic and the seven-course menu is created daily at the whim of the chef and the pick of the marketplace. Here's a sampler to get you in the mood. With cocktails, paté de campagne. A first course of Russian eggs with sour cream and caviar. The soup, a double consommé with chervil, afloat with fluffy sliced quenelles made of chicken forcemeat wrapped in crêpes, followed by bay shrimp in a white wine/sherry sauce beneath a pastry dome. Are you drooling yet? Next,a fresh fruit ice, could be zesty lemon or ripe melon, to cleanse the palate which, through the entire evening, has been well lubricated with generous pourings of wine by a white-gloved waiter who also proffers tiny rolls and miniature croissants. Do you think you could get used to this lifestyle? I thought so.

The entree this night was tournedos Robaire: thick, tender filets poached in clarified butter, gloriously garnished in a very secret sauce, reminiscent of marchand de vin, with fresh vegetables. Into the home stretch with Spanish white asparagus vinaigrette on lettuce doilies and a pear poached in Burgundy wearing a smooth mantle of chocolate and Curaçao and a crown of whipped cream (sigh).

On a warm evening, perhaps coffee and liqueurs in the garden would be the perfect ending, and you're always welcome to inspect the kitchen and chat with the hosts. Lunch $30, dinner $60, all inclusive, by reservation. Wednesday through Sunday. No credit cards. Dress code.



A short distance from the Dominguez Hills campus, site of the cycling events, is Ports O'Call Village, a tourist magnet. Its newest addition is NIZETICH'S, 1050 Nagoya Street, San Pedro, 514-3878, something of a diamond among the rough, with its imposing exterior and palatial decor. The foyer could be that of an Italian villa. The grey/black/yellow color scheme is stunning; there's leaded glass in the bar and black stemmed goblets, fresh flowers and fine linen on the tables. The view of berthed yachts and Los Angeles Harbor leaves nothing to be desired, except, perhaps, for your own ship to come in.

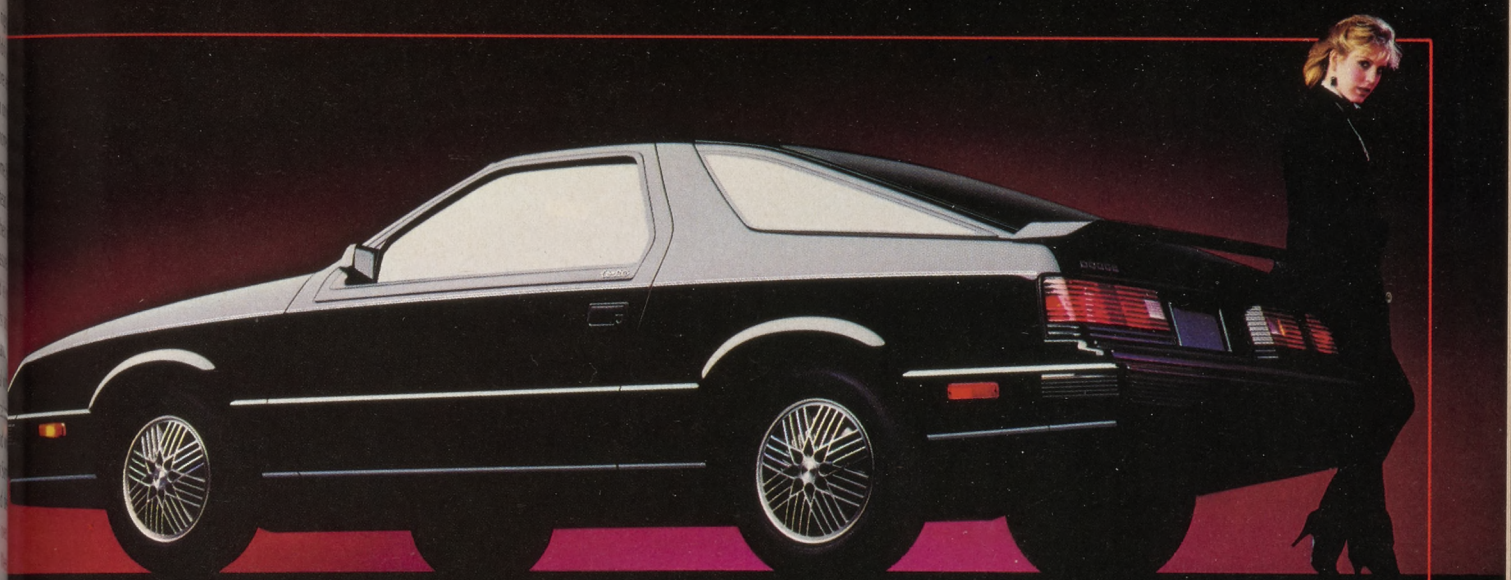
While all this feels luxurious, it is possible to catch some Olympic fever without the after effect known as "brokeitis," because what we have here is basically a family restaurant: The whole Nizetich clan is actively involved in its operation and their modestly priced food, which incorporates many old country Yugoslav recipes, is a continuation of traditional hospitality spanning three generations. From this fishermen's heritage come the crab and stuffed clams, $5 each; the Dalmatian meat salad is $3.75; and you can get complete nightly dinners from $11.25 with dessert. (Monday night's veal goulash). Other entrees all come with soup or salad beginning at $9.95 for roast chicken to $15.95 for scampi and lamb rack.

The cuisine is not so *haute* as to preclude an occasional miss—the sauerkraut soup on my night was a salt mine, and Grandpa Baldo's lamb ribs were probably a lot more tender and meaty when he did them on the backyard barbecue. But that's home cooking for you, win some, lose some. But you'll like the jalapeño jelly instead of that tiresome mint sauce and their roasted potatoes are a family treasure. The romaine-mushroom salad is wonderful, with crumbled walnuts and spicy Poupon mustard dressing and the rolls are to die for. My gold medal with fanfare and anthem goes to the calamari steak with capers ($14.50). Good wines, including a Vega Riesling from Santa Ynez Valley ($9) and old fashioned desserts like raisin cake hot from the oven. But where's the whipped cream? Weekday lunch, dinners nightly from 5:30 p.m. Dress code. Cocktails. Parking lot. AE MC VISA. Closed Tuesday.

Long Beach hosts archery, yachting, fencing and volleyball and its nicely laid out Shoreline Village with boardwalk setting and amusements has MARDI GRAS, 401 Shoreline Village Drive, 432-2900, the most kaleidoscopic spot anywhere. The nautical view, a heated outdoor deck and a colorful interior laden with balloons, masks, streamers and confetti gives the impression of a party in progress and the bar action is hot. Carnival hours are 4-7 and all drinks are $1. No wonder everybody is so happy. The staff wears the most garish costumes, their faces studded with sequins and rhinestones, making the rest of us appear positively Brooks Brotherly by comparison. Disco dancing begins at 8 p.m. and after a couple of Margaritas, our visitors will forget all about the freeway traffic and the smog.

And the food's fun, too. On the table are two salsas, the cold one's hot (spicy), the hot one mild, *comprendo?* The Mexican menu, the Unofficial Favorite Soul-food of every true Angeleno (enchilada & taco, tostado del Rio, chimichanga, each $5.95), is expanded to include barbecued ribs, chicken or pork, New Mexico baby burgers, beef dishes and seafood, the champion of which is the Bahaian shrimp dinner teamed with confetti rice and also includes a thick, unusual & tasty potato cheese soup for $11.95. Starving? Stuffed potato grande, bursting with chicken, chorizo, guacamole, cheese and sour cream, sharing the plate with a pot of tomato-onion salsa and tossed salad with a lively, herby dressing is a real filler upper for $5.95. Open from 11 a.m. daily. Sunday brunch. All credit cards. Crowded parking lot.

Next Month: The Trendies. □



DODGE DAYTONA. TURBOCHARGED, FUEL-INJECTED, FRONT-WHEEL DRIVE, FUEL-EFFICIENT, AND BACKED BY 5/50 PROTECTION. $9232.*

For well under ten grand, you can own one of the grandest sports cars of the century. It uses only four cylinders and one very sophisticated turbocharger* to do what everybody thought it took eight cylinders to do. That means it's lighter...to handle easily, stop quickly. And get mileage ratings of 35 est. highway, 22 EPA est. mpg.***



It includes a quick, close-ratio 5-speed. Tight, power-assisted, rack-and-pinion steering. Power brakes. And Dodge's remarkable 5/50 Protection Plan.** (You can't buy another turbocharged car in the world with this kind of standard protection.)

It comes with dual reclining front bucket seats, lots of front legroom, and plenty of luggage space. It comes with advanced front-wheel drive for better handling on slippery surfaces.

If that's not enough, you can even add niceties to your Daytona like electronically-tuned AM/FM stereo radio, sun roof, cruise control, and tinted glass all around, and still bring it in under 10 G's.* Buy or lease** one of the new Dodge Daytonas at your Dodge dealer.

DODGE. BEST BUILT, BEST BACKED AMERICAN CARS.†

Dodge ***AN AMERICAN REVOLUTION***

*Sticker price excludes taxes and destination charges but includes optional turbocharger. Aluminum wheels shown, $316 extra. **5 years/50,000 miles, whichever comes first. Limited warranty on outer body rust-through, engine and powertrain. Deductible applies. Excludes leases. SEE DEALER FOR DETAILS. ***Use EPA est. mpg for comparison. Your mileage may vary depending on speed, weather and distance. Actual hwy. mpg probably lower. †Lowest percent of NHTSA safety recalls of any American car division for '82 and '83 cars designed and built in North America; longest warranty of 1984 American models.

BUCKLE UP FOR SAFETY.



Come to Marlboro Country.



Famous Marlboro Red and Marlboro Lights—either way you get a lot to like.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Lights: 11 mg "tar," 0.7 mg nicotine—Kings: 17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'84

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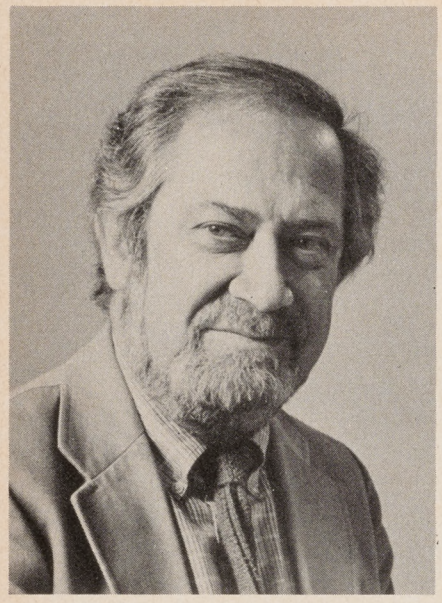
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A Message from the Bowl's General Director

This summer thousands of Olympics visitors will be attending the Hollywood Bowl for the first time, and I want to extend a very special welcome to them on this occasion.

It seems to me that all of us Bowl "regulars" might benefit from a little game of make-believe and join into the spirit of our Olympic friends from all over the world by seeing and hearing the Bowl with first-time eyes and ears. The sight of our facility never ceases to amaze—for its beauty and sheer physical size. But it is the sound of the Bowl that is its heart and soul, and that relates directly to our superb Los Angeles Philharmonic. There seems no question that the ever increasing popularity of the Bowl—attendance in 1973 was around 270,000, and in 1983 it soared to more than 675,000!—is equated with the Philharmonic's status as one of the world's great orchestras. At this time we are very pleased that the Orchestra's status should not only be sustained, but advanced, through the leadership of our new music director, the internationally renowned American conductor, André Previn, who will begin his tenure in fall 1986.

This summer the Bowl is resounding to an enormous variety of great music performed by distinguished conductors and great soloists. It is doing this in a Philharmonic pre-season week, in ten weeks of Philharmonic subscription concerts, and in a week of four special, non-subscription Olympic Arts Festival events (July 23, 24, 25, 27). And interspersed amongst the weeks of Philharmonic concerts, there are five exhilarating Jazz at the Bowl evenings, four brilliant Virtuoso Series concerts, and three concerts by the remarkable Los Angeles Philharmonic Institute Orchestra. An enormous variety of wonderful music!

Back for a few words about two of the Bowl's visual elements, both of which are new to regular patrons and newcomers alike. This year patrons entering the Bowl will have noticed our new and very welcome electronic marquee, which is announcing our concerts in bright, large letters. Then, just a short distance up Peppertree Lane from Highland Avenue, stands a brand new addition of which we are very proud—the Hollywood Bowl Museum. Spearheaded by County Supervisor Ed Edelman, and sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association, and the Santa Monica Mountains Conservancy, this charming Museum has begun to add a new dimension to the Bowl's importance as a cultural center. It is open free to the public and houses exhibits and an audio-visual presentation relating to the history of the Bowl, a gift shop, and booths for listening to recordings of memorable Bowl performances. It is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days. You are cordially invited to visit and enjoy the Hollywood Bowl Museum's sights and sounds.

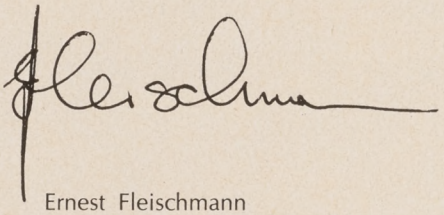
Finally, may I call attention to some of those easy-to-observe ground rules that help make the Bowl a truly enjoyable place to visit.

1) Smoking is not permitted during performances—only at intermission or before a concert. This is for the comfort of the vast majority of our patrons *as well as* the performers;

2) Please place bottles in the special holders in all boxes, and try as best you can to prevent bottles and cans from being disturbers of the peace.

Most importantly, of course, I do hope that you will thoroughly enjoy your visits to the Hollywood Bowl.

Thank you.



Ernest Fleischmann
Executive Director,
Los Angeles Philharmonic Association
General Director, Hollywood Bowl

1984 Open House at Hollywood Bowl

Children's International Festival of Performing Arts
Performances and Workshops
Mondays through Fridays
July 9–August 17

J.P. NIGHTINGALE
Masters of Ceremonies

JULY 30–AUGUST 3
"Letters to Harriet Tubman" by PAUL MORSE featuring NYNA SHANNON ANDERSEN
"Anyone Can Dance!"—LORETTA LIVINGSTON & DANCERS with Jon Norton, percussion
*"Let's Make Music"—STEVEN TRAUGH

AUGUST 6–10
"Modern Minstrelsy"—THE TROUBADORS (COULTER and LEWIS)
"Dance Traditions of Japan"—FUJIMA KANSUMA KAI
*"Discover the River of Gold"—create a puppet with BETSY BROWN

AUGUST 13–17
In the Workshop Theatre (9:30 and 10:30)
"Sense and Nonsense"—DAN CROW
"Summer Strings"—BOB BAKER MARIONETTE THEATRE
On the Plaza Stage (10:30 and 11:30)
"Super Sounds"—SUPERCUSSION PLUS

Presented by the Los Angeles Philharmonic Association and Hollywood Bowl Volunteers
Produced by Jacqueline Ruiz Blew
Monday through Friday at 9:30 & 10:30 a.m.
Admission: $2.00
Free Parking

PERFORMANCES: in the Box Office Plaza at 9:30 and 10:30 a.m.

WORKSHOPS *(marked with a star): participation for children, ages 5 and older, following the performances at 10:30 and 11:30 a.m. Please note: **space is limited and reservations are required, so please order early.**

SIGN LANGUAGE: on Wednesdays, the 9:30 performances and 10:30 workshops are interpreted in sign language for the hearing impaired.

INFORMATION: phone (213) 850-2077.

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HOLLYWOOD BOWL 84

Summer Home of the Los Angeles Philharmonic • Ernest Fleischmann, General Director

THE WINNING SEASON

AUGUST CONCERTS

Wednesday, August 1, 8:30
Virtuoso Series
MEHTA CONDUCTS TCHAIKOVSKY, DVORAK; MINTZ PLAYS BRUCH
Dvorak: Symphony No. 7
Bruch: Violin Concerto No. 1
Tchaikovsky: Francesca da Rimini
Israel Philharmonic Orchestra
Zubin Mehta, conductor
Shlomo Mintz, violin
Tickets: ~~$40.00~~, ~~33.00~~, 20.00, 16.00, 11.00, 8.00, 5.00, 3.00

Thursday, August 2, 8:30
200 MARVELOUS MUSICIANS; DE LARROCHA PLAYS MOZART
Mozart: Piano Concerto in C, K. 467
Mahler: Symphony No. 5
Michael Tilson Thomas, conductor
Alicia de Larrocha, piano
Combined **Los Angeles Philharmonic** and **Institute Orchestras.**
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 3/Saturday, August 4, 8:30
VICTOR BORGE—LIVE AT THE BOWL
Don't miss the fun and the madness as Victor Borge conducts the Philharmonic, plays his inimitable piano and brings his delectable brand of humor to the Bowl.
Victor Borge, conductor and piano
Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, August 5, 7:30
FINAL SUNSET CONCERT WITH "A HUNDRED TERRIFIC YOUNG PLAYERS"
(Los Angeles Times)
Tchaikovsky: Romeo and Juliet
Rachmaninov: Rhapsody on a Theme of Paganini
Stravinsky: The Rite of Spring
Michael Tilson Thomas, conductor
Ilana Vered, piano
Gisele Buka Ben-Dor and **Leif Bjaland,** conducting fellows
The Los Angeles Philharmonic Institute Orchestra
Tickets: ~~$15.00~~, 11.00, 6.50, 5.50, 4.00, 1.00

Tuesday, August 7, 8:30
TCHAIKOVSKY, CHOPIN & WILLIAM TELL
Rossini: Overture, William Tell
Chopin: Piano Concerto No. 2
Tchaikovsky: Symphony No. 4
Lawrence Foster, conductor
(Please note change of conductor and program.)
Emanuel Ax, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Thursday, August 9, 8:30
WAGNER!
The Bowl Resounds to a Feast of Wagner
Wagner: Siegfried Idyll
Wagner: The Valkyrie, Act I
Lawrence Foster, conductor
(Please note change of conductor.)
Linda Esther Gray, soprano
William Johns, tenor
Victor von Halem, bass
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 10/Saturday, August 11, 8:30
THE GREAT AMERICAN CONCERT—WITH FIREWORKS!
One of America's favorite pops conductors **Erich Kunzel** directs Pops Hoedown, Scott Joplin rags, American Fantasia, and lots more, plus a tribute to John Philip Sousa with a fantastic fireworks display.
Erich Kunzel, conductor
Rob Roy McGregor, trumpet
James Walker, flute, with **Free Flight**
Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, August 14, 8:30
THE MAGIC FLUTIST: RAMPAL RETURNS!
Vivaldi: Flute Concerto in F
Mozart: Flute Concerto in D, K. 314
Strauss: An Alpine Symphony
Sergiu Comissiona, conductor
(Please note change of conductor.)
Jean-Pierre Rampal, flute
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 15, 8:00
Jazz at the Bowl
CLASSIC JAZZ WITH OSCAR AND "BAGS"
OSCAR PETERSON
MILT JACKSON
THE L.A. 4 (Laurindo Almeida, Ray Brown, Jeff Hamilton and Bud Shank)
Tickets: ~~$20.00~~, 14.00, 7.50, 6.50

Thursday, August 16, 8:30
POGORELICH—"A LEGEND IN THE MAKING"
(Herald Examiner)
Weber: Overture, Oberon
Franck: Symphonic Variations for Piano and Orchestra
Mendelssohn: Piano Concerto No. 1
Beethoven: Symphony No. 7
Sergiu Comissiona, conductor
(Please note change of conductor.)
Ivo Pogorelich, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 17/Saturday, August 18, 8:30
CLASSICAL JAZZ AND JAZZICAL CLASSICS
Saxophone virtuoso **Gerry Mulligan** and pops maestro **Erich Kunzel** combine to bring you an enjoyable mix of jazz and classics with music by Duke Ellington, Dixie Hits, The Sax Chronicles, and a whole lot more.
Erich Kunzel, conductor
Gerry Mulligan, saxophone
The Gerry Mulligan Quartet
Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, August 21, 8:30
A "DAZZLING MARSALIS"
(The Washington Times)
Gould: Fall River Legend
Haydn: Trumpet Concerto
Hummel: Trumpet Concerto
Respighi: The Pines of Rome
Leonard Slatkin, conductor
Wynton Marsalis, trumpet
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 22, 8:30
Virtuoso Series
THE GLORIOUS ART OF MONTSERRAT CABALLE
"The age of the diva is not over, and Montserrat Caballé is the proof." "A miraculous voice." *(New York Times,* April 1984)
The great Spanish soprano sings Italian and Spanish songs and arias by Bellini, Boito, Puccini, Rossini, Turina, Vivaldi, Vives and others.
Montserrat Caballé, soprano
Miguel Zanetti, piano
Tickets: ~~$20.00~~, ~~17.50~~, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, August 23, 8:30
AN EPIC SYMPHONIC ADVENTURE—THE LENINGRAD SYMPHONY
Saint-Saëns: Piano Concerto No. 2
Shostakovich: Symphony No. 7 (Leningrad)
Leonard Slatkin, conductor
Cécile Ousset, piano
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 24/Saturday, August 25, 8:30
GERSHWIN!
Slatkin conducts An American in Paris, Rhapsody in Blue, Concerto in F and more, with the brilliant pianist Leon Bates
Leonard Slatkin, conductor
Leon Bates, piano
Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, August 26, 7:30
LUCIANO PAVAROTTI
returns and resales only

Tuesday, August 28, 8:30
ZUKERMAN PLAYS BEETHOVEN
Beethoven: Overture, Coriolan
Beethoven: Violin Concerto
Sibelius: Symphony No. 2
Stanislaw Skrowaczewski, conductor
Pinchas Zukerman, violin
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 29, 8:30
Virtuoso Series
ZUKERMAN IN RECITAL
The popular violinist plays the Franck Sonata, and music by Bach, Dvorak, Tchaikovsky, Saint-Saëns, Falla and Neikrug.
Pinchas Zukerman, violin
Marc Neikrug, piano
Tickets: ~~$20.00~~, ~~17.50~~, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, August 30, 8:30
MENDELSSOHN'S VIOLIN CONCERTO, PLUS ROMEO AND JULIET AND THE FIREBIRD
Prokofiev: Suite, Romeo and Juliet
Mendelssohn: Violin Concerto
Stravinsky: Suite, The Firebird
Stanislaw Skrowaczewski, conductor
Yuzuko Horigome, violin
Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 31/Saturday, September 1, 8:30
TCHAIKOVSKY SPECTACULAR 1984!
The program of course includes "The" Piano Concerto No.1 and the 1812 Overture—complete with fireworks, cannon and the USC Trojan Marching Band.
Erich Kunzel, conductor
Gustavo Romero, piano
USC Trojan Marching Band
Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, ~~10.50~~, ~~8.00~~, 6.50, 4.50, 2.50

VISIT THE NEW HOLLYWOOD BOWL MUSEUM—ADMISSION IS FREE.

Tickets at Bowl Box Office (Mon.-Sat. 10-9; Sun. 12-6; through intermission on all concert nights) and at **Ticketmaster outlets** (May Co., Music Plus, Sportmart). **Credit card phone orders (213) 480-3232,** Orange County **(714) 740-2000,** (Mon.-Sat. 9-9; Sun. 10-7; day of performance until 1:00 p.m.). Our computerized ticket service guarantees you the best available seats at both the Box Office and through Ticketmaster. **Group sales,** call **(213) 850-2050. Park & Ride Express Bus** tickets $3.00 roundtrip ($4.00 Fullerton-Anaheim). **For all Bowl information (213) 856-5400.**

Los Angeles Philharmonic Orchestra

(founded 1919)

Simon Rattle, Principal Guest Conductor
Michael Tilson Thomas, Principal Guest Conductor
Neal Stulberg, Exxon/Arts Endowment Assistant Conductor* **William Kraft,** Composer-in-Residence†

1st Violins
Sidney Weiss
Principal Concertmaster
Alexander Treger
Second Concertmaster
Irving Geller
Associate Concertmaster
Mark Baranov
Assistant Concertmaster
Tamara Chernyak
Tze-Koong Wang
Rochelle Abramson
Mark Kashper
Lawrence Sonderling
Barbara Durant
Charlotte Sax
Mischa Lefkowitz
Barry Socher
Edith Markman
Richard Leshin
William Heffernan
Camille Guastafeste
Michele Bovyer

2nd Violins
Harold Dicterow
Principal
Jeanne Aiken
Associate Principal
Lori Ulanova
William Rankin
Jack Gootkin
Janet DeLancey
Roy Tanabe
Michael Nutt
Robert Witte
Guido Lamell
Fred Broders
Carlo Spiga
Judith Mass
Paul Stein
Maria Larionoff
Dale Allmond

Violas
Heiichiro Ohyama
Principal
Arthur Royval
Assistant Principal
Jerry Epstein
Irving Manning
David Stockhammer
Murray Schwartz
Albert Falkove
Richard Elegino
Charles Lorton
Sidney Fagott
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

Cellos
Ronald Leonard
Principal
Daniel Rothmuller
Associate Principal
Nino Rosso
Assistant Principal
Mary Louise Zeyen
Howard Colf
Stephen Custer
Barry Gold
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Peter Snyder

Basses
Dennis Trembly
Principal
Bruce Bransby
Principal
Barry Lieberman
Assistant Principal
Jack Cousin
Richard D. Kelley
Frank Granato
Arni Heiderich
Frederick Tinsley
John Schiavo
Christopher Hanulik

Flutes
Anne Diener Giles
Principal
James Walker
Principal
Roland Moritz
Miles Zentner

Piccolo
Miles Zentner

Oboes
Barbara Winters
Principal
David Weiss
Principal
Donald Muggeridge
Robert Cowart

English Horn
Robert Cowart

Clarinets
Michele Zukovsky
Principal
Lorin Levee
Principal
Merritt Buxbaum
David Howard

E-Flat Clarinet
Merritt Buxbaum

Bass Clarinet
David Howard

Bassoons
David Breidenthal
Principal
Alan Goodman
Principal
Walter Ritchie
Patricia Kindel

Contrabassoon
Patricia Kindel

Horns
William Lane
Principal
John Cerminaro
Principal
Ralph Pyle
George Price
Brian Drake
Robert Watt
Assistant Principal

Trumpets
Thomas Stevens
Principal
Donald Green
Associate Principal
Rob Roy McGregor
Boyde Hood

Trombones
Byron Peebles
Principal
Ralph Sauer
Principal
Herbert Ausman

Bass Trombone
Jeffrey Reynolds

Tuba
Roger Bobo

Timpani and Percussion
Mitchell Peters
Principal
Raynor Carroll
Principal
Walter Goodwin
Charles DeLancey

Harp
Lou Anne Neill

Keyboards
Zita Carno

Librarians
James Dolan
Roy Tanabe
Assistant
Katherine Dolan
Assistant

Personnel Manager
Irving Bush

Stage Manager
George Coble

†The nationwide Composer-in-Residence program, designed and administered by MEET THE COMPOSER, INC., is funded by major grants from EXXON CORPORATION, the ROCKEFELLER FOUNDATION, and the NATIONAL ENDOWMENT FOR THE ARTS.
*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

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In the Burbank/Toluca Lake area THE HOLLYWOOD BOWL COOKBOOK is available at Dana Drug Store (317 N. Pass Ave.), Honey Baked Hams (Riverside Dr.) and Coast Federal Savings (Riverside Dr.)





Garnishing *Volunteer activities are Chairman Susan Holt (above left) and Cookbook chairman Nancy Petersen.*

Recipe *for a delectable evening is the province of Philharmonic personnel (above right, left to right) Orrin Howard, Director of Publications and Archives, Robert Harth, General Manager, and Norma Flynn, Director of Publicity.*



Leaving No Truffle Unturned, *the cookbook committee (at right, left to right) Carole Levine, Lee Anteau, Phyllis Erbsen, Gloria Wolen, co-chairman, Marlene Malkin, Sally Pearlstein, and Gail Rubinfeld, tested recipes for three years.*



FROM THE HOLLYWOOD BOWL COOKBOOK

CHUTNEY EGGS

12 hard cooked eggs ¼ cup finely chopped chutney
6 slices crisp bacon 3 Tbsp. mayonnaise

Cut eggs in half lengthwise and remove yolks. Mash yolks with crumbled bacon, chutney and mayonnaise. Can use a blender. Fill whites with the mixture.

Makes 24 pieces

Nancy and Zubin Mehta, Music Director
New York Philharmonic Orchestra



Fan-Fare *is sampled by Barbara Harris (above), cookbook committee member and former Volunteer chairman.*
Spicing Up *Cookbook sales are (at right) Ceci Rauch, Mercado Liaison, and Jackie Miles.*
Well-Seasoned *Bowl goers are Inglewood Area members (below, back row left to right) Matt Robinson, Ann Wilk, John Schuster, Gladys Waddingham, Anna Terry and Julius Schwartz, and in front, Amelia Turner, Georgia Gardener, Fay Bass, and Janet Haskell.*



Tuesday, July 31, 1984, 8:30

THE LOS ANGELES PHILHARMONIC ASSOCIATION
presents

THE ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA, MUSIC DIRECTOR

☆**ZUBIN MEHTA,** Conductor
☆**FLORENCE QUIVAR,** Mezzo-Soprano
LOS ANGELES MASTER CHORALE
ROGER WAGNER, Director
CALIFORNIA BOYS' CHOIR

GUSTAV MAHLER

Symphony No. 3 in D minor (1896)

Part 1
I Kräftig. Entschieden.
(Vigorous. Decisive.)

Part 2
II Tempo di menuetto: Sehr massig.
(Very moderately.)
III Commodo. Scherzando. Ohne Hast.
(Without haste.)
IV Sehr langsam. Misterioso.
(Very slowly. Mysteriously.)
Mezzo-soprano solo
V Lustig im Tempo und keck im Ausdruck.
(Lively in tempo and jaunty in expression.)
Women's and Boys' Choruses
VI Langsam. Ruhevoll. Empfunden.
(Slowly. Peacefully. With deep feeling.)

There will be no intermission

☆**The Winning Season:** Zubin Mehta, Winner Liverpool International Conductors Competition; Florence Quivar, Winner National Opera Institute Award, Baltimore Lyric Opera Competition, Marian Anderson Vocal Competition

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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NOTE BY ORRIN HOWARD

Symphony No. 3 in D minor
Gustav Mahler (1860-1911)

"Just imagine a work of such magnitude that it actually mirrors the whole world — one is so to speak only an instrument, played on by the universe. . . My symphony will be something the like of which the world has never yet heard! . . . Some passages of it seem so uncanny to me that I can hardly recognize them as my own work. . ."

The words are Mahler's own, contained in a letter to a friend, and the symphony to which he refers is the Third. When Mahler wrote the letter, he had just completed the work — 1896 — and if his expression of awe in contemplating the mighty creation seems both pompous and touching, that is no surprise, for it is the very duality of the overblown and the intimate, the bombastic and the reticent, that defines Mahler's large works. For a fact, Mahler needed to bolster his ego if he were to continue composing, since the public's indifference to his music might have destroyed the creative energies of a man less convinced of the imperativeness of allowing himself to be the "instrument played on by the universe." Indeed, the toll on Mahler's physical being of the labors to which he put himself was very great, unquestionably hastening his untimely death at the age of 50.

At the time he composed the Third Symphony, Mahler was music director of the Hamburg Opera, a post he occupied for six years, and to which he dedicated himself completely and without reservation — excepting for the summers. When the opera season was over, he flew — figuratively — to the countryside, to the village of Steinbach-am-Attersee in the Austrian Alps. It was during the summers of 1895 and 1896 that the nature he loved so passionately found its expression in that musical form which alone could be bent and extended enough to accommodate the artist's inordinately expansive and ultra-personal visions. For if Mahler believed the Third Symphony mirrored the whole world, he must have realized as well that it, like his symphonies before and after it, also mirrored his soul, catching the unbelievably diverse suffering and beauty, despair and optimism abiding there.

In fact, suffering and despair are not the dominant forces of the present work, and neither are they of the Fourth Symphony, having been routed in both cases, more than likely, by the spiritual, thus uplifting, qualities of the final movement of the Second Symphony *(Resurrection).* In the latter work, Mahler had turned for the first time to words to aid him in the intensification and clarification of his purely instrumental symphonic imagery. In the Third and Fourth Symphonies,

Mahler again took recourse to literary texts, and interestingly, thought that the present work required a written program as well. Although he ultimately withdrew it, the program reveals Mahler's most intimate feelings about the Symphony's essence, and whether or not we are persuaded when listening to the music to follow the composer's extra-musical leadings, we can't help but find it fascinating to know his psychological-intellectual frame of reference.

Viewing the Symphony as a musical poem embracing all the steps in cosmic development beginning with lifeless Nature and rising to divine Love, Mahler at first titled the work *The Joyful Knowledge,* with the sub-title *A Summer Morning's Dream;* finally, the overall title became *A Summer Noonday's Dream.* Each of the Symphony's six movements bore titles and an explanatory program; a seventh movement was set aside, later to become the basis of the Fourth Symphony.

I. Pan Awakes — Summer Marches In

The first movement forms the gigantic *Part 1* of the Symphony. Mahler's 'encounters' with Pan decreed the spirit and the title of this movement. In a letter, he wrote: "...It always strikes me as odd that most people, when they speak of 'nature,' think only of flowers, little birds and woodsy smells. No one knows the god Dionysus, the great Pan. There now!...that is...how I make music. Everywhere and always it is only the voice of nature."

'In the beginning' of the Third Symphony, Mahler's nature speaks with the awesome voice of eight unison horns, unaccompanied in the first measures. When the energy of this theme is spent, there is a passage of foreboding quiet (this is the basis of the opening of the fourth, vocal solo movement) which is pierced by brass interjections, including a fortissimo trumpet theme which, in the fourth movement, returns quietly in solo violin. The music moves from wintry brass harshness through trumpet and horn harbingers of spring, into full springtime strings and winds; and finally a rather grotesquely stylized summer marches in to a swaggering, vulgar military band. Although the Mahlerian imagery for summer may seem programmatically perverse, it does reflect the composer's view of nature hiding within itself "everything that is frightful and great."

II. What the Wild-Flowers Tell Me

Having revealed his huge, fearsome but imposing vision of Pan, Mahler makes a characteristic about-face to begin *Part 2* of the Symphony with a second movement of ineffable, intimate charm, told in the tempo of a minuet.

III. What the Creatures of the Forest Tell Me

The Mahlerian forest is a place of beguiling figures darting back and forth between major and minor, with all the romantic (Schubertian) inferences that tonal ambivalence creates. The first trio is energetic in a Beethoven *Pastoral* kind of way, while the second trio has a hushed Humperdinck *(Hansel und Gretel)* enchantment as a posthorn sings a wistful song.

IV. What Mankind Tells Me

Symbolically and literally, mankind must talk to man in words, and Mahler uses the ones of Nietzche's *Midnight Song* from *Thus spake Zarathustra.*

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief —,
aus tiefem Traum bin ich erwacht: —
Die Welt ist tief,
und tiefer als der Tag gedacht.
Tief ist ihr Weh —,
Lust — tiefer noch als Herzeleid.
Weh spricht: Vergeh!
doch all Lust will Ewigkeit —,
— will tiefe, tiefe Ewigkeit!"

Oh Man! Take heed!
What says the deep midnight?
"I slept, I slept —,
from a deep dream I have awoken: —
The world is deep,
and more deeply conceived than day.
Deep is its pain —,
Joy — deeper still than heartache.
Pain says: Die!
but all joy seeks eternity —,
— seeks deep, deep eternity!"

The movement, deeply felt and solemn, recalls some of the music of Part 1: the vocal solo's opening is set to the foreboding harmonies from the first movement's introduction; the solo violin melody is a transformation of a trumpet call from the same movement.

V. What the Angels Tell Me

Women's and boys' choruses tell the simple message (taken from the folk poetry of *Das Knaben Wunderhorn)* in Mahler's most innocent, clear-eyed manner, to an accompaniment that rings and shimmers. The solo voice enters uttering plaintive, earthly woes, but the angels cast out the dark thoughts with their joyous ministrations.

BOYS' CHORUS:
Bimm, bamm, bimm, bamm . . .

WOMEN'S CHORUS:
Es sungen drei Engel einen süssen Gesang,
mit Freuden es selig in dem Himmel klang.
Sie jauchzten frölich auch dabei,
das Petrus sei von Sünden frei.
Und als der Herr Jesus zu Tische sass,
mit seinen zwölf, Jüngern das Abendmahl ass;
da sprach der Herr Jesus: Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir.

Three angels were singing a sweet song,
in blissful joy it rang through heaven.
They shouted too for joy,
that Peter was set free from sin!
And as Lord Jesus sat at table,
and ate the evening meal with his twelve disciples,
Lord Jesus said: Why do you stand here?
When I look at you, you weep at me!

SOLO:
Und sollt' ich nicht weinen, du gütiger Gott.
And should I not weep, thou bounteous God?

WOMEN'S CHORUS:
Du sollst ja nicht weinen!
Nay, weep thou no more!

SOLO:
Ich hab' Übertreten die zehn Gebot.
Ich gehe und weine ja bitterlich...
Ach komm und erbarme dich über mich!
I have broken the ten commandments.
I wander weeping bitterly...
O come and have mercy on me!

WOMEN'S CHORUS:
Hast du denn übertreten die zehn Gebot,
so fall auf die Kniee und bete zu Gott!
So wirst du erlangen die himmlische Freud!
If you have broken the ten commandments,
then fall on your knees and pray to God!
Love only God all the time!
Thus you will gain heavenly joy!

BOYS' CHORUS:
Die himmlische Freud' ist eine selige Stadt...
die himmlische Freud', die kein Ende mehr hat!
Heavenly joy is a blessed city...
heavenly joy, that has no end!

BOYS' AND WOMEN'S CHORUSES:
Die himmlische Freude war Petro bereit't,
Durch Jesus und Allen zur Seligkeit.
Heavenly joy was granted to Peter,
through Jesus, and to all men for eternal bliss.

VI. What Love Tells Me

Emerging from this buoyant innocency, the violins, silent throughout the *Angels* movement, sing a theme of transfigured gentleness to begin the purely orchestral *finale.* The calm of the opening doesn't hint at the peaks of intensity to be reached. Before the final victory divine Love is to bring, Mahler does battle with the suffering and anguish that were so much a part of his troubled being. But victory does indeed come at last, in heaven-storming, full orchestral, grandiloquence.

THE ISRAEL PHILHARMONIC ORCHESTRA

MUSIC DIRECTOR: ZUBIN MEHTA
THE 48th SEASON / 1983-84

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First Violins
*Chaim Taub****
Concertmaster*
Uri Pianka
Concertmaster*
Moshe Murvitz
Asst. Concertmaster
Menahem Breuer
Asst. Concertmaster
Izia Brakier
Raphael Frankel
Rodica Iosub
Zinovi Kaplan
Izchak Markovetzky
Raphael Markus
Avraham Melamed
Robert Mozes
Ron Porath
Anna Rosnovsky
Zvi Segal
Eva Strauss-Márko
Mordechai Youval
Paya Yussim
Matos Zalmanovich

Second Violins
*Elyakum Zaltsman**
*Lazar Shuster**
*Yitzhak Geras***
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*Michael Haran**
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*Shulamit Lorrain***
Yoram Alperin
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Paul Blassberger
Elchanan Bregman
Naomi Enoch
Baruch Gross
Ya'acov Mense
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Alla Yampolsky

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*Peter Marck**
*Zvi Zohar***
Ruth Amir
Dov Katz
Eli Magen
Leon Rowinski
Yevgeny Shatzky
Gabriel Vole
*Dov Yaari****

Harp
*Judith Liber**

Piano and Harpsichord
Ruth Mense

Flutes
*Uri Shoham**
*Joseph Arnheim***
Bezalel Aviram
Peretz Yaron
Sergio Feidman

Piccolo
Peretz Yaron
Sergio Feidman

Oboes
*Eliahu Thorner**
*Chaim Jouval***
Merrill Greenberg
Hermann Openstein

English Horn
Merrill Greenberg

Clarinets
*Richard Lesser**
*Yaakov Barnea***
Eli Eban
Israel Zohar

Piccolo Clarinet
Yaakov Barnea
Eli Eban

Bass Clarinet
Israel Zohar

Bassoons
*Mordechai Rechtman**
*Zeev Dorman***
Walter Meroz
Marvin P. Feinsmith

Contrabassoon
Marvin P. Feinsmith

Horns
*Yaacov Mishori**
*Meir Rimon**
Anatol Krupnik
Sally-Ann Meth
Ezra Molcho
Yossef Rabin
Shelomo Shohat

Trumpets
*Glen Fischtal**
*Ilan Eshed***
Raphael Glaser
Yoram Levy

Trombones
*Ray Parnes**
*Stewart Taylor**
*Yehoshua Pasternak***
Zvi Ostrowsky

Bass Trombone
Michael Davis
Zvi Ostrowsky

Tuba
Shemuel Hershko

Timpani
*Gideon Steiner**
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The **ISRAEL PHILHARMONIC ORCHESTRA,** considered one of the world's top symphonic ensembles, was founded in 1936 by the eminent violinist Bronislaw Huberman, whose dream was to create a center of musical activity in the Middle East. His dream was realized on December 26, 1936, when the Israel Philharmonic Orchestra gave its first concert, under the direction of Arturo Toscanini, in a makeshift hall in Tel Aviv. This newly created orchestra included some of Europe's finest musicians, including Jewish players who had fled Nazi oppression in Europe.

Since that time, and against its country's continuous background of turmoil and insecurity, the Orchestra has functioned uninterruptedly — even in the midst of wars — giving over 200 concerts each year in Israel and abroad.

Through the years the list of visiting conductors and soloists who have performed with the IPO reads like a "Who's Who in Music." Since the first concerts with Toscanini, the podium has been occupied by such legendary figures as Koussevitzky, Münch, Monteux, Barbirolli and Mitropoulos. They were followed by Bernstein, Ormandy, Solti, Giulini, Maazel, Barenboim, and Zubin Mehta, who was named music advisor to the IPO in 1969 and ten years later became the orchestra's music director. Soloists have included Huberman, Heifetz, Piatigorsky, Rubinstein, Stern, Rostropovich, Perlman, Zukerman, Barenboim, Sills, Pavarotti and Leontyne Price. Israeli conductors and soloists form the nucleus of a roster of permanent visiting artists.

The IPO is the center of all music endeavor in the country. A regular series of subscription concerts is presented in Jerusalem, Tel Aviv and Haifa, as well as in the kibbutzim, National Parks, and the ancient Roman Amphitheatre at Caesarea. Approximately 35,000 individuals subscribe each year — an amount which would be impressive for the orchestra of any major city in the world, many of which have populations exceeding that of the whole country of Israel (3 million). The permanent home of the Orchestra is the Frederic R. Mann Auditorium in Tel Aviv, which was inaugurated in 1957.

The Israel Philharmonic Orchestra is an ensemble of 110 permanent members. Most of the musicians were born in Israel or received their music education in the country.

The IPO first performed at the Hollywood Bowl in 1976, when Mr. Mehta, who at the time also held the post of music director of the Los Angeles Philharmonic, led his two orchestras in a joint performance of Berlioz' *Symphonie Fantastique* in a gala benefit concert that also starred soprano Beverly Sills.

ABOUT THE ARTISTS



ZUBIN MEHTA was named music director of the Israel Philharmonic in 1979, a year after taking the helm of the New York Philharmonic. Prior to taking these posts he had held the position of music director of the Los Angeles Philharmonic for 16 years (1962-78) and had been concurrently serving as music advisor of the Israel Philharmonic (since 1969). In 1981 the IPO voted to give Mr. Mehta the title "Music Director for Life."

As music director of two of the world's most renowned orchestras, Mr. Mehta spends approximately twenty weeks a year with each of the ensembles. He is also a frequent guest conductor with the Vienna Staatsoper, Teatro Comunale in Florence, the Royal Opera at Covent Garden and the Salzburg Festival. For over 20 years he has been an annual visitor to the Berlin Philharmonic, the Vienna Philharmonic and the Philadelphia Orchestra.

Born in Bombay, India, Mr. Mehta grew up in a musical household. He began music studies with his father, Mehli Mehta, who was the founder of the Bombay Symphony Orchestra (and who currently is music director of the American Youth Symphony in Los Angeles). After studying medicine for a short time, Mr. Mehta left India for the Music Academy in Vienna. Upon graduation, his First Prize in the Liverpool International Conductors Competition brought him to international prominence. He served as music director of the Montreal Symphony for the seven years prior to his appointment with the Los Angeles Philharmonic.

Mr. Mehta has been awarded many international honors and distinctions, including the Padma Bhushan from his homeland, the Commendatore of Italy and the Medaille d'Or Vermeil of the City of Paris. Among his honorary degrees are doctorates from Occidental College, the Jewish Theological Seminary of America, Weizmann Institute of Science and Tel Aviv University. In 1981, The Hebrew University dedicated the Mehli Mehta and Zubin Mehta Music Wing at the Mount Scopus campus. Mr. Mehta is Honorary Chairman of the American Friends of the Israel Philharmonic Orchestra.

The distinguished American mezzo-soprano **FLORENCE QUIVAR** has won enthusiastic praise for her many performances with the Los Angeles Philharmonic at Hollywood Bowl, in the Music Center and on tour. She appears regularly throughout the world with leading orchestras and opera companies and at major music festivals. Last season alone she fulfilled varied engagements in Berlin, Milan, Granada, Venice, Hamburg, New York, San Francisco, Los Angeles, Cleveland, London, San Juan and Tel Aviv.



Miss Quivar made a stunning London debut in November 1982 with the London Philharmonic, and an equally notable La Scala debut in January 1983 in Mahler's choral/orchestral work, *Das klagende Lied.* She won high praise for her most recent performances with the Los Angeles Philharmonic in February 1983 as soloist in Karol Szymanowski's *Stabat Mater* and Mahler's Second Symphony. In July, Miss Quivar returned to Los Angeles to participate in three events at the Hollywood Bowl: two Olympic Arts Festival programs with the Los Angeles Philharmonic — Handel's *Messiah,* a re-creation of the famous 1784 Westminster Abbey performance, and a gala *Prelude to the Olympics* concert — and in a performance of Mahler's Third Symphony with Zubin Mehta and the Israel Philharmonic.

A native of Philadelphia, Miss Quivar is a graduate of the Philadelphia Academy of Music and was a member of the Juilliard Opera Theatre. She has been the recipient of numerous awards, including the National Opera Institute Award, the Baltimore Lyric Opera Competition and the Marian Anderson Vocal Competition.

THE LOS ANGELES MASTER CHORALE, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Since its first concert at the Dorothy Chandler Pavilion in 1965, the ensemble has continued to present an annual concert series at the Music Center, giving Los Angeles a unique reputation as the only city in the country which supports its own professional resident chorus in a regular series of choral programs.

Since its inception, the Chorale has worked closely with the Los Angeles Philharmonic in concert performances and on recordings.

THE CALIFORNIA BOYS' CHOIR, founded in 1968 by Douglas Neslund, and presently under the direction of LeRoy Villanueva and Robert Rogers, is composed of young men ranging in age from 11 to 15 years. Recruited from their training choirs and from auditions held twice each year, the boys of the Concert Choir spend several weeks during the summer in concentrated study as well as attending weekly classes during the academic year.

The Choir has appeared with the Los Angeles Philharmonic many times both at the Music Center and at the Hollywood Bowl and participated in the Orchestra's recording of the Mahler Third Symphony, conducted by Zubin Mehta.



At age 26, violinist **SHLOMO MINTZ** is a seasoned veteran, an internationally renowned solo artist who has appeared with almost every major orchestra in the world.

Born in Moscow in 1957, Mr. Mintz began his formal music studies at age three and one-half in Israel. At six he began studying with Ilona Feher, who brought him to the attention of Isaac Stern. With the encouragement of Mr. Stern, of Dorothy De Lay at the Juilliard School of Music, and through scholarship grants from the America Israel Cultural Foundation, the Juilliard School and the Aspen Music Festival, he was able to continue his studies in the United States and, simultaneously, launch an extraordinary career.

Shlomo Mintz made his concert debut with the Israel Philharmonic at age eleven, beginning a continuing relationship with that orchestra. Five years later, in 1973, Mr. Mintz made his triumphant New York debut at Carnegie Hall with the Pittsburgh Symphony under William Steinberg. In 1976 he made his first visit to Europe as a replacement for Zino Francescatti and was invited back the following season for a major tour.

At present, he plays over 100 concerts each season, appearing with major orchestras in the U.S. and Europe. During the summer he appears regularly at the Mostly Mozart Festival, Tanglewood and Ravinia.

Mr. Mintz made his Hollywood Bowl debut with the Los Angeles Philharmonic in 1979.

Wednesday, August 1, 1984, 8:30

THE LOS ANGELES PHILHARMONIC ASSOCIATION
presents

THE ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA, MUSIC DIRECTOR

☆**ZUBIN MEHTA,** Conductor
SHLOMO MINTZ, Violinist

DVORAK Symphony No. 7 in D minor, Op. 70 (1885)

Allegro maestoso
Poco adagio
Scherzo: Vivace
Allegro

Intermission

BRUCH Concerto No. 1 in G minor for Violin and Orchestra, Op. 26 (1865)

Allegro moderato, *leading into*
Adagio
Allegro energico

MR. MINTZ

TCHAIKOVSKY *Francesca da Rimini,* Fantasy after Dante, Op. 32 (1876)

☆**The Winning Season:** Zubin Mehta, Winner Liverpool International Conductors Competition

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

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NOTES BY ORRIN HOWARD

Symphony No. 7 in D minor, Op. 70
Antonin Dvořák (1841-1904)

The resurgence of interest in the music of Dvořák in the past several years – and there certainly has been one – is not only entirely warranted, but overdue. Perhaps the composer's true, very high, status in the musical hierarchy has suffered as a result of the 'pops' position in which his *New World Symphony* has been placed. Not that this composition is not extraordinary, for it surely is; it's just that for a long period it came to represent Dvořák almost exclusively, much as if it were his only legitimate claim to fame, which it surely is not. Another possible reason for Dvořák's having been relegated to second class musical citizenship is that, as an unashamed Czech nationalist, he apparently was not to be taken as seriously as Mozart, Beethoven, Brahms, *et al.* This line of reasoning has been revealed for what it is: out-and-out snobbery. Even if one accedes to the view that his music has not the purity of Mozart's, the grandeur of Beethoven's, the philosophical posture of Brahms', etc., one must then counter that the degree of a man's genius should be of less concern than that he be a genius at all.

If Dvořák's genius had not been completely manifested before 1885, that year marked its full emergence, for that was the year of his Symphony No. 7. Until that time, the composer had been caught in the many cross-currents of musical thought abroad in the Europe of his time, but tossed about most violently by Wagnerianism. Eventually recognizing that speaking in Wagner's Teutonic tongue was for him neither natural nor wise, and then realizing that his own country's music was a proper creative force begging to be unleashed, he found his identity as a Classical symphonist whose materials more often than not are permeated by Bohemian folkishness.

Not to be discounted as another positive influence on Dvořák is the one which, while emanating from Vienna rather than Prague, was to change subtly but surely his artistic nature. Brahms, after hearing some of the Czech's works, championed them to his own Berlin publisher, Simrock, and befriended their author in ways that proved immensely beneficial. Dvořák's highest compliment to his slightly older colleague was his absorption of the German's rich expressiveness, and his defining of it in his own highly personal manner, a manner which, in the second half of the 19th century, was all but unique. For, unlike the music of most of his contemporaries whose life-blood was temperamental indulgence, Dvořák's even at its most serious, has a healthy quality that marks it the work of a well-adjusted human being.

The Seventh Symphony (formerly numbered 'two' because of publication chronology), is the most dramatic and austere of his symphonies, but even so, no traumas, no breast-beating, no neurotic despair are there to tell of a soul tortured or a psyche frenzied. Rather, this is superbly adjusted, intensely expressive music in which melodies appear in almost limitless supply; which is fired by a vigorous and/or lyric Bohemian spirit; which is warmed by tenderness but never smothered by sentimentality; and which reveals a masterful command of orchestration and of the Classical forms into which they are poured. "My new symphony," Dvořák wrote to a friend during the creative period, "must be such as to make a stir in the world..." Composed on a commission from the London Philharmonic Society, the work indeed makes a stir, from its ominous opening on through the rhapsodic contrasts of its four movements.

The first movement begins with an almost sinister motif spoken in a low unison whisper by violas and cellos amidst rumblings by basses and timpani. This brief idea and the stabbing three-note figure which punctuates it are laden with developmental possibilities, and Dvořák seizes upon them masterfully throughout the movement. The lyrical second theme (resembling the cello melody of the slow movement of Brahms' Second Piano Concerto) provides a strong contrast, and the remainder of the movement ebbs and erupts, erupts and ebbs, the latter condition being the one that finally ends the movement as the main theme, tossed from instrument to instrument and shorn of its strength, exists in quiet subjection.

Whereas the first movement's ambiance is one of sobriety and tension relieved by gentle lyricism, the *Adagio* second movement's unfoldment is the reverse, that is, its original songfulness is wrenched by powerful dramatic outburst. Indeed, the almost folkishly simple clarinet melody that opens the movement hardly suggests the drama which soon enough makes itself felt, first in a brief but potent reaching motif in strings, next in a violin-cello theme capped by an agitated figure in the winds, and including some Wagnerian statements from the horns. After a dramatic development of these and other materials, there is a recapitulation, led off by the cellos taking the main theme. The quiet ending, echoing faintly Brahms' Third Symphony, has an aura of Romanticism that glows softly and warmly.

The purely Slavonic Dvořák comes upon the scene in the Scherzo third movement, its lilting, dance-like theme and counter-melody shaping an irresistibly folkish *pas de deux*. A pastoral middle section, replete with bird calls, provides relief from the dynamism of the main material. [Mahler must have reveled in and digested this music thoroughly.] The final movement reveals a wonderfully varied landscape whose essentially dark-hued passion gives way to a brighter visage at the very end. Then, major-keyed sunlight bursts through the D-minor tensions to proclaim a Beethovenian kind of victory that is as startling for its suddenness as it is convincing in its utter sincerity.

Concerto No. 1 in G minor for Violin and Orchestra, Op. 26
Max Bruch (1838-1920)

The opening measures of the Violin Concerto in G-minor tell a great deal about Max Bruch's artistic restraint and seriousness of purpose when setting about to compose a showpiece. A quiet timpani roll makes way for a simple, austere statement by the winds which in turn prepares for the solo's entry — a brief, rhapsodic phrase that has a touch of both elegance and gypsy soulfulness. The procedure is repeated once before the forceful main theme is introduced by the violin, against a restless and relentless uneven rhythm in timpani and low strings, and tremolos in violins and violas. A contrasting melody that sings and soars to the high reaches has both the poise and sweetness of Mendelssohn, a composer who seems to be invoked again after a stormy development section and before an extended return of the introductory materials.

Bruch named the Concerto's first movement a *Vorspiel* — a prelude — and indeed the music's rhapsodic nature and its dramatic urgency give it the character of an extended introduction to the second movement, to which the opening section moves without pause. In this *Adagio,* the violin's lyricism and its florid embroidery in the high register are contrasted with a simple but broadly conceived idea which first appears in the horns as a counter-melody to the solo. Later this theme attains grander proportions in both orchestra and violin. [Tune detectives have ever been surprised to find this latter six-measure figure turning up in, of all places, Strauss' *An Alpine Symphony* of 1915.]

The *finale* is a movement of bravura, proud declarations and soaring songfulness. [Is the vigorous main theme a herald of the *finale* of the Brahms Violin Concerto of a decade later?] The three elements combine in impressive concerto fashion, and the solo part takes its starring role in high style and exemplary tastefulness.

It is interesting that the G-minor Violin Concerto is the piece that most often represents Bruch on present day concert programs, yet in his own day this was not so, since the Cologne-born composer was thought by his countrymen to be most successful in the many choral works he produced; it was these that contributed most to his fame in Germany. Indeed, the important compositional thread throughout his life was the choral one; the catalogue of his works lists some half-a-hundred compositions for various vocal combinations.

"Francesca da Rimini," Fantasy after Dante, Op. 32
Peter Ilyich Tchaikovsky (1840-1893)

Some seven years after creating a vivid musical portrait of Shakespeare's star-crossed lovers, Romeo and Juliet (1869), Tchaikovsky turned his attention to an equally ill-fated pair — Francesca and Paolo, whose tragic story is recounted in Dante's *Divine Comedy.* Originally intending to write an opera on the subject, the composer settled instead on an orchestral fantasy treatment when a libretto submitted to him proved unacceptable. Inevitably there are those who have felt he should have commissioned another libretto and stuck to his operatic plan, for the *Francesca da Rimini Fantasy,* although filled with some impressively dramatic music, stands somewhat in the shadow of the more richly realized *Romeo and Juliet.*

Compared to the glowing, multi-faceted *Romeo, Francesca* emerges as a rather too limited evocation of the episode in the *Divine Comedy,* which was based on an historical event, well-known in Dante's day. The story goes that Gianciotto Malatesta, an elderly nobleman of Rimini, seeking to win the young girl, Francesca as his wife, sends his handsome young brother, Paolo, to woo her. The inevitable happens — Francesca and Paolo fall in love, and the girl, believing it is the young man who will be her husband, is understandably desolate when she discovers herself married to Gianciotto. Unable to honor a bond she feels was deceptively forced upon her, Francesca succumbs to her emotions, and she and Paolo become lovers. Again the inevitable happens — Gianciotto learns the truth and kills them both.

In the fantasy, Tchaikovsky treats Dante's description of his travels in the second circle of hell, where, among the tortured ones are Francesca and Paolo. Dante asks them to tell of their tragic experiences; it is Francesca who recounts the story. Tchaikovsky's orchestral vision of hell is appropriately fierce and fearsome, often in the manner of Liszt, with much time spent on the depiction of the cruel winds which constantly torment the sinners in the second circle. In midsection, Francesca's narrative is voiced in stoically gentle terms by a clarinet. At the end of this episode, the battering winds return and build to violent proportions, closing in again on the eternally damned lovers.

Los Angeles Philharmonic

Thursday, August 2, 1984, 8:30

☆**MICHAEL TILSON THOMAS,** Conductor
ALICIA DE LARROCHA, Pianist
LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA

MOZART Concerto in C for Piano and Orchestra, K. 467 (1785)

Allegro maestoso
Andante
Allegro vivace assai

(Cadenzas by Paul Badura-Skoda)

MISS DE LARROCHA

Intermission

MAHLER *Symphony No. 5 in C sharp minor (1902)

Part I
1. Trauermarsch (Funeral March)
2. Stürmisch bewegt; mit grosser Vehemenz (Stormily agitated; with great vehemence)

Part II
3. Scherzo. Kräftig, nicht zu schnell (Vigorously, not too fast)

Part III
4. Adagietto. Sehr langsam (Very slowly)
5. Rondo-Finale. Allegro

COMBINED LOS ANGELES PHILHARMONIC and INSTITUTE ORCHESTRAS

*Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, on London Records (CSA-2248). The Orchestra also records for Deutsche Grammophon, CBS Masterworks and EMI/Angel Records.

☆**The Winning Season:** Michael Tilson Thomas, Winner Koussevitzky Prize, Berkshire Music Festival at Tanglewood, 1968

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Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Ed Whitting is chief piano technician for the Los Angeles Philharmonic

Please see Institute Orchestra roster page 18.

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NOTES BY ORRIN HOWARD

Concerto in C for Piano and Orchestra, K. 467
Wolfgang Amadeus Mozart (1756-1791)

The genius of Mozart defies diagnosis. It is one of our universe's great unfathomables. But, since Johannes Chrysostomus Wolfgangus Theophilus Mozart was as human as the next man — though, pitiably, for fewer years than seems equitable — the great gift with which he had been blessed functioned at various levels of exaltation. It even remained relatively dormant more often than many of his worshippers would care to admit. There were, however, two kinds of compositions for whose genesis his muse maintained virtually constant vigil: the operas and the piano concertos. The former called forth an almost endless flow of melodies, clothing the operatic characters in garments perfectly tailored to fit their librettoed personalities. The latter — the keyboard concertos — struck equally rich melodic mines, and with the minted-gold Mozart dressed his solo protagonist — the piano — in the multiguises of hero, heroine, villain, supporting player. The keyboard responds and reacts to the dramatic stimuli of the orchestra, and the resultant shades of interplay are, in their way, as richly varied as those sung and acted out in the operas.

Actually, his keyboard concertos are the most personal of Mozart's works, most of them having been written to provide the composer with new vehicles for his own public performances. Even the first of his original works in this form, K. 175 in D, which dates from 1773, contains important intimations of distinctiveness. (Earlier catalogued efforts were merely sonata movements by other composers which he arranged for piano and orchestra.) A few years later, with the appearance of the two E-flat piano concertos (K. 271 and the one for two pianos, K. 365), the prognosis was unmistakable — the genre would be a very special one for him. In Vienna, Mozart more than fulfilled the expectation by producing a series of seventeen remarkable works for piano and orchestra, and although they are not all of equal stature, the very least of them sit comfortably at the door-step of sublimity. An historical footnote reveals that while his concerto inspiration hardly ever failed him, his public did, and one gauges Mozart's Viennese popularity by each year's need for new concertos: three in the years 1782-3, six in 1784, three in 1785 (K. 476's year), a like number in 1786, and then one each in 1788 and 1791.

Thank heaven for the success; without it there would unquestionably be fewer Mozart piano concertos. Still, one wonders whether the flighty aristocrats for whom the works were written perceived

at all the uniqueness of Mozart's achievement. These are not just frivolous showpieces. In their fusion of symphonic and concerto form, in the fluidity of the solo writing and in the structural originality each work called forth, they form the classical concerto gospel which later Beethoven studied carefully and emulated with complete success only after three worthy but imperfect tries. No formulas bound Mozart. Each concerto, though bearing an unmistakable family resemblance to its siblings, commanded and received specific, thoroughly individual compositional responses.

The present Concerto was written within the month after the dramatic one in D-minor, K. 466, and is like a grand comedic antidote to it. Its soft, march-like opening in unison strings sets an *opera buffa* stage for the succession of ideas which, though interesting enough in themselves, are completely successful in that they ideally convey a bristling air of expectancy. In this *tutti,* the winds play important supporting roles: they initiate little fanfares, stride about in busy attendance upon the strings or capture center stage with bright melodic interjections. (Mozart's wind band — flute, two each oboes, bassoons, horns and trumpets — is utilized richly throughout; the first use of clarinets in the concertos occurs in the next work, K. 482 in E-flat.)

The piano remains in the wings until, after the march theme has gained full-orchestra strength in its third appearance, it cautiously, almost reluctantly, makes two rather timid bids for attention. Summoning more courage, it ventures further, reaches a higher place on the keyboard, finds it, and pauses, then trills exultantly over the march theme in the strings, and is finally off on its liberated way. Before the piano introduces the true second theme (the opening *tutti* offered us a contrasting idea which purported to be the genuine article but was not), there is a poignant episode that foreshadows the G-minor Symphony's opening. This seriousness is easily banished by the warmth of the incomparably sunny second subject. The remainder of the movement pursues a clearly Classical path, but with the unlabored energy and joyousness which show no traces of earth-bound formalism.

The second movement's fragile, nocturnal atmosphere is borne along by the gentle urgency of a constantly moving triplet-figure accompaniment. Unusually large melodic leaps, an underlying restlessness which indeed develops into the tragic pathos in a passage darkened by orchestral dissonances and pierced by the solo's pleading voice. The opening peacefulness resolves the twice-heard conflict, and we are set for a final movement that races along with a kind of devil-may-care rambunctiousness that suggests it has nothing more on its mind than a finish of spirited brilliance.

Symphony No. 5 in C sharp minor
Gustav Mahler (1860-1911)

The trumpet fanfare with which Mahler's Fifth Symphony opens is a commanding call to battle, not a battle between warring nations and not even the kind of idealistic battle fought by a Beethoven against tyranny and oppression. This confrontation is Mahler's own very personal battle of the spirit, a spirit torn by the most nagging, insidious psychological instability, a chronic condition incapable of being righted by marriage (in 1920) and fatherhood, or by a successful career. In the latter area — the career — it is obvious that Mahler's large fame as the dedicated and inspired conductor of the Vienna Opera, and later in America of the Metropolitan Opera and the New York Philharmonic, could never compensate for the neglect he suffered as a composer. But being a misunderstood and largely unappreciated composer seems not to have been the cause of his burning insecurity, but only to have added fuel to the fire kindled by the deep disturbances of a bitterly unhappy childhood.

At that, Mahler was not content to throw small and unassuming compositional twigs on the fire of his mental despair, but rather, massive, sprawling, complex symphonic beams. And of what amazing substances these beams were created, for the kaleidoscopic imagery of a Mahler symphony presents one of the most varied experiences in all of music. The shifts from outrageous bombast to angelic whisper, or vice-versa, the juxtaposition of the surreal with the pastoral, the chaotic with the serene — all these striking contrasts, and more, are breathtaking and are characteristic of the composer's large works. Often overwhelming in their profusion and strength, these contrasts can also seem curious, disjointed, at times wholly unmotivated and dangerously self-indulgent unless — *unless* — the listener is prepared to follow the abundance of intensely private thought processes which this tortured man was hell-bent upon sharing symphonically with the world. Unwilling to dispose of what often seem to be ideas in embryo and stream of consciousness outpourings, Mahler put a giant mirror up to his soul and, with a genius compounded of those 19th century musics which were so much a part of his conductor's heart and mind, allowed to be reflected upon it the unbelievably diverse suffering and beauty there.

For four of his symphonic soul-reflections — actually five if we include the unnumbered *Das Lied von der Erde,* which many count the greatest of Mahler's symphonies — the composer introduced words sung by a voice or voices; for the others, purely instrumental language sufficed. The Fifth Symphony is the first of a trilogy of symphonies which do not take recourse to literary texts. (Surrounding the Fifth, Sixth and Seventh Symphonies are the extremes of Mahlerian dependence on voices; the Fourth calls for a single soprano in the last movement, the Eighth has no less than eight solo voices plus a combination of large choral contingents.)

Structurally, the Fifth Symphony is in three parts, the first consisting of two movements whose visages move between states of funereal bleakness and tormented violence, the second part containing a single, pervadingly ebullient *Scherzo* movement, the third part again comprised of two movements, first an ethereal slow movement followed by a bold *finale* in which, characteristically, Mahlerian joy comes closer to frenzy than to confident life-assertiveness. The Symphony, then, operates alternately on solid blocks of tragedy, black anger, joy or quiet bliss-cum-resignation. In depicting all but the latter, Mahler etched a texture of biting strength using as his primary tool the stark intensity of the brass instruments, for which this Symphony is a four-movement *tour de force.* Their tensile strength begins with that opening trumpet fanfare — three quick notes and one long, a figure that pervades the first movement — and continues in a virtually unending variety of combinations throughout the first and second movements, or in solo prominence, as in the *Scherzo's* Straussian main theme and in the movement's continuing obbligato part for horn. In this latter movement, we are regaled by the extraordinary bravura residing in the Mahler consciousness, and also by the lilting nostalgia which so often was its strange bedfellow.

After the *Scherzo's* strenuous vigor and before the *finale's* exuberance, the *Adagietto,* whispering the purest Mahlerian poignance, is an emotional and instrumental calm between storms. Scored for strings and harp only, the movement is exquisitely tranquil, its misty-eyed sentiment wavering between sighing resignation and quiet happiness — the smile after tears. If the spirit of Wagner and of one of his stylistic godchildren — Schoenberg's *Verklärte Nacht* (1899) — seem to hover over the scene, it is only to enrich the Mahlerian statement and not to impair its incomparable quality, its unspeakable beauty.

The energy and thrust that make up the better part of the *finale* are compounded essentially of folk-like materials, at first put through a fugal exposition, and also of a theme from the *Adagietto,* made buoyant here by a fast tempo. By movement's end, Mahler has scored a resounding victory, symphonically if not actually, for his battle with himself was never really won.

Los Angeles Philharmonic

Friday and Saturday, August 3 and 4, 1984, 8:30

VICTOR BORGE, Conductor and Pianist

HENRIQUES	Music from *Volund Smed*
STRAUSS	Overture to *Die Fledermaus*
MENDELSSOHN	Scherzo from *A Midsummer Night's Dream*
SMETANA	*Dance of the Comedians* from *The Bartered Bride*
LEHAR	Operetta Medley Arranged by Victor Borge for piano and orchestra

Intermission

BERNSTEIN	Overture to *Candide*
BIZET	Excerpts from the *Carmen* Suites

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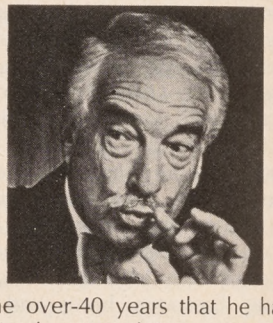
Ed Whitting is chief piano technician for the Los Angeles Philharmonic

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VICTOR BORGE — "The Great Dane," as he is often called — is unique: an entertainer who has mastered comedy and music and brilliantly combined the two.

Internationally hailed as America's Ambassador of goodwill, music and fun, Mr. Borge marked the beginning of his 75th birthday year with a command performance at Town Hall in Copenhagen, Denmark on Monday, January 3, 1984, conducting Denmark's Royal Philharmonic. This is the same orchestra in which his father played for 35 years. In addition to his numerous appearances throughout the world during the year, Mr. Borge will culminate his 75th birthday season with 12 performances at Carnegie Hall, December 21 through 30.



In the over-40 years that he has been living in the United States, Victor Borge has done almost everything possible for an entertainer. He has performed on radio, in films, on television, on Broadway, in nightclubs, in large concert arenas, and at the White House. He has given numerous benefits to help worthy causes, the latest a mammoth fund-raising concert at New York City's Radio City Music Hall for Memorial Sloan Kettering Cancer Center, in which he co-starred with Frank Sinatra. And, in addition, he has conducted almost every major orchestra from the Amsterdam Concertgebouw to the New York Philharmonic, released several recordings and written two books. Mr. Borge made his operatic conducting debut in Mozart's *The Magic Flute* and his operatic acting debut with Beverly Sills in the Opera Company of Boston's production of *Die Fledermaus*.

"The Great Dane" has been knighted by four Scandinavian countries, Norway, Sweden, Denmark and Finland, and honored by both the U.S. Congress and the United Nations. Mr. Borge also had the honor of being invited to perform at Queen Mother Elizabeth's 80th birthday celebration at the London Paladium, and performed for the 1982 Nobel Prize winners in the presence of Their Majesties the King and Queen of Sweden in Stockholm.

Victor Borge was born 75 years ago in Copenhagen. His mother introduced him to the piano when he was three years old. His father was a noted violinist with the symphony. When he was eight, young Victor made his concert debut in Copenhagen as a pianist. He was hailed

as a prodigy and given a scholarship to the Copenhagen Music Conservatory. While still in his teens, he was awarded scholarships to study with Frederick Lamond and Egon Petri in Berlin. He was established as one of the leading stage and screen personalities in Scandinavia when the Nazi invasion took place. As a humorist, Mr. Borge was noted for his biting satire of Hitler and he became a target of the Nazis. He escaped to America on the last ship to leave Finland.

The American chapter of Victor Borge's life began in 1940 when he arrived here unknown, penniless, and unable to speak English. He learned American "culture" through countless trips to the local movie houses. His first exposure to American audiences came on Bing Crosby's *Kraft Music Hall* radio show. The response was so overwhelming that he stayed with the show for 56 weeks and was named "Comedy Find of the Year" by a unanimous vote of the nation's radio columnists. *The Victor Borge Show, Lower Basin Street,* and other radio programs followed, and became immediate hits.

In 1953, Mr. Borge made theatrical history by developing the one-man show, *Comedy in Music,* which ran in Broadway's Golden Theatre for a record-shattering 849 performances, a feat which has yet to be equalled and is still listed in the *Guinness Book of World Records.* Since then his ever-changing concert and stage presentations have been enjoyed by people of all ages in every corner of the world.



In recent years, Mr. Borge has conducted some of the world's most prestigious orchestras, including the London Philharmonic, Amsterdam's Concertgebouw, the Royal Copenhagen, the New York Philharmonic, Boston Pops, the Philadelphia Orchestra, the National, Pittsburgh, Dallas, Detroit, St. Louis and Toronto Symphonies, and an eight-performance tour with the Cleveland Orchestra. He made his first appearance at the Hollywood Bowl in 1963 as guest artist with the Hollywood Bowl "Pops" Orchestra; these concerts mark his official debut with the Los Angeles Philharmonic.



Lawrence Foster



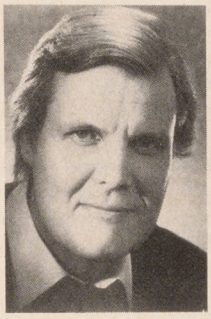
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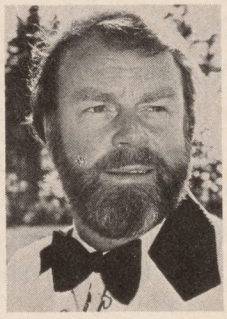
Linda Esther Gray



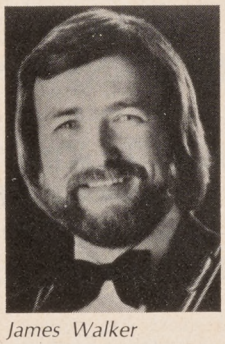
William Johns



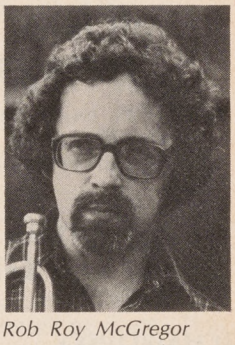
Victor von Halem



Erich Kunzel



James Walker



Rob Roy McGregor

NEXT WEEK AT HOLLYWOOD BOWL

Next week at the Hollywood Bowl, the LOS ANGELES PHILHARMONIC will welcome back to its podium an old and good friend, LAWRENCE FOSTER. Mr. Foster will be demonstrating his attachment to the Orchestra he conducted frequently from the time he was its assistant conductor (1965-68), by substituting at very short notice for Edo de Waart, who has just canceled all of his summer engagements. The Los Angeles-born Foster, currently music director of the Orchestre National de l'Opéra in Monte Carlo, will direct a pair of Bowl concerts next week.

The first, on Tuesday evening (August 7), will be a collaboration with EMANUEL AX — "...a pianist with spectacular fingers and a distinct poetic gift" (New York *Times)* — in the poetic Piano Concerto No. 2 by Chopin. On that program Mr. Foster will also conduct the popular *William Tell* Overture by Rossini and the dramatic Symphony No. 4 by Tchaikovsky, in place of the originally scheduled Saint-Saëns Organ Symphony.

On Thursday, Mr. Foster, maintaining the already-announced agenda, will conduct a Wagner program that begins with the *Siegfried Idyll,* and then focuses on a concert performance of Act I of *Die Walküre.* Singing the grand Wagnerian roles of Sieglinde and Siegmund will be two young artists who triumphed in their Bowl debuts last summer, LINDA ESTHER GRAY and WILLIAM JOHNS. Joining them will be bass VICTOR VON HALEM, who will be making his Los Angeles Philharmonic debut singing the role of Hunding.

One of the smash hits of last year's summer festival was the introduction of a new Bowl fireworks spectacular — "The Great American Concert" — led by conductor ERICH KUNZEL. ("Kunzel, who holds pops positions with six orchestras, was making his Bowl debut, and if it were up to the 16,253 revelers Friday night, he could probably add a seventh post. He conducts with genuine flair...." Los Angeles *Times.)* Next Friday and Saturday (August 10 and 11), then, hold great expectations for the thousands of Bowl-goers who will attend the second installment of this lighthearted, all-American musical extravaganza.

The Great American Concert's 1984 agenda spotlights two of the Philharmonic's own virtuoso instrumentalists, flutist JAMES WALKER — who will be joined by his own, highly acclaimed, jazz ensemble FREE FLIGHT — and trumpeter ROB ROY McGREGOR. The music ranges from Scott Joplin rags and *Pops Hoedown* to the world premiere of Hubert Arnold's *El Sabihondo* for Trumpet and Orchestra and a grand *finale* of Sousa Marches with fireworks.

Sunday, August 5, 1984, 7:30

THE LOS ANGELES PHILHARMONIC ASSOCIATION
presents the

LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA
MICHAEL TILSON THOMAS, Artistic Director
LEONARD BERNSTEIN, Honorary Director

☆**MICHAEL TILSON THOMAS,** Conductor
ILANA VERED, Pianist
GISELE BUKA BEN-DOR, Conducting Fellow
LEIF BJALAND, Conducting Fellow

TCHAIKOVSKY Overture-Fantasy, *Romeo and Juliet* (1869; 1880)

MS. BEN-DOR, Conductor

RACHMANINOV Rhapsody on a Theme by Paganini for Piano and Orchestra, Op. 43 (1934)

MISS VERED
MR. BJALAND, Conductor

Intermission

STRAVINSKY *Le Sacre du Printemps* (1913)

Part One: The Adoration of the Earth

Introduction
Dances of the Adolescents
Dance of Abduction
Spring Round Dance
Games of the Rival Towns
Procession of the Wise Elders
Adoration of the Earth; Dance of the Earth

Part Two: The Sacrifice

Introduction (Pagan Night)
Mystical Circle of the Adolescents
Glorification of the Chosen Victim
Evocation of the Ancestors
Ritual of the Ancestors
Sacrificial Dance

☆**The Winning Season:** Michael Tilson Thomas, Winner Koussevitzky Prize, Berkshire Music Festival at Tanglewood, 1968

The Los Angeles Philharmonic Institute is supported by a major grant from The Jones Foundation. Additional support for Institute activities is provided by the National Endowment for the Arts, the California Arts Council, the Joseph Drown Foundation, The Amazing Blue Ribbon, the San Diego Woman's Philharmonic Committee, and through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Ed Whitting is chief piano technician for the Los Angeles Philharmonic

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NOTES BY ORRIN HOWARD

Overture-Fantasy, "Romeo and Juliet"
Peter Ilyich Tchaikovsky (1840-1893)

Many Russian composers of the mid- and late-19th century were deeply involved in the development of their country's music in terms of the nationalism begun by Michael Glinka in the 1840's. Tchaikovsky, although vehemently professing to be "Russian, Russian, Russian," never sought membership in the "Mighty Five," the informal organization whose executive committee consisted of composers Rimsky-Korsakov, Mussorgsky, Balakirev, Borodin and Cui, and whose primary tenet was the production of a thoroughly Russian art music. Still, because of profoundly basic impulses that proved unconsciously potent, his music emerged more often than not as a strikingly Russian article, even though the basis of inspiration was at times far removed geographically from mother Russia. Consider, for example, the genesis of tonight's opening work.

The idea for using the profoundly dramatic story of *Romeo and Juliet* as the basis for a symphonic poem seems so right for the profoundly dramatic Tchaikovsky, it's a wonder the composer didn't think of it himself. Actually, the suggestion came from his colleague, Mily Balakirev, who did not consider the 'foreign' subject matter acceptable for himself or his cohorts in the "Mighty Five." But for the Europeanized Tchaikovsky, Shakespeare was fine. And indeed it was! The piece has some of the composer's most beautiful music finely crafted in a taut symphonic movement. First performed in 1869 and considerably revised over the next 10 years, the score was brought out in its final form in 1880.

Without attempting to detail the story, Tchaikovsky has succeeded superbly in conveying its essence. If the piece were untitled, one would have no trouble in recognizing its elements to be conflict, passion and love, all of which come to a tragic end.

Specifically, the composer presents, in an extended introduction, Friar Laurence, clad in Russian embroidered ecclesiastical robes (clarinets and bassoons). In the *Allegro,* the strife between the Montagues and Capulets flares violently, the bitter tensions iterated by well-placed dissonances, syncopations, and surging orchestral brilliance, including plenty of recourse to the composer's favored antiphonal usage — conversations between different instruments. The lovers appear in gorgeous romantic themes: Romeo in English horn and viola — later this theme is treated to full Tchaikovskian supergloriousness; Juliet, exquisitely limned by muted strings. The strife motif and Friar Laurence theme combine dramatically. Romeo and Juliet return. Conflict resumes until the ominous message comes: the lovers are dead. The religiosity of the Friar is recalled, and then,

with heavenly harp chords in attendance, the star-crossed lovers soar above all mortal strife, propelled by the vaulting Romeo theme. The extravagantly romantic work ends, some think inappropriately, with crashing chords apparently symbolizing the eternal struggle of man on his earth.

Rhapsody on a Theme by Paganini for Piano and Orchestra, Op. 43

Sergei Rachmaninov (1873-1943)

As in Tchaikovsky's works, the Russianness in Rachmaninov's music is unmistakable, although it did not arrive there through any conscious effort on the composer's part. Indeed, musical nationalism as such did not engage Rachmaninov's attention; he simply could not subscribe to the agitations of those of his countrymen who devoted all their energies toward developing a Russian national school. On the subject, Rachmaninov had this to say: "I am a Russian composer, and the land of my birth has inevitably influenced my temperamental outlook. My music is a product of my temperament and so it is Russian music; I never consciously attempted to write Russian music, or any other kind of music."

In fact, Rachmaninov wrote what came naturally, which is to say he composed updated 19th century Romantic music which he threaded with strong Russian fibers. Recognizing his conservatism, the composer once mused dourly to a friend: "I began to think that everything I have written lately pleases no one. And I myself begin to wonder if perhaps it is not all complete nonsense." In a period when conventional music was being buried alive by the granitic boulders of modernism, Rachmaninov was not alone in thinking his music "complete nonsense." Although he lived until 1943, his critics felt he never really entered the 20th century temperamentally or artistically. But, while maintaining his basic conservative individuality to the end, he was not completely unaffected by the prevailing influences in the then-world, some of which surfaced intriguingly in the Paganini Rhapsody by way of jabbing rhythms, a more severe dynamism than is evident in earlier works, and a leaner, distilled texture.

It is perhaps ironic that Rachmaninov the melodist arrived at one of his most distinctive compositions using as the basis for it not a melody of his own but of another, and at that a third-hand melody. A remarkable musical trick, really, for when Liszt and Brahms finished their sets of piano variations (1851 and 1863 respectively) on the theme of Paganini's last Caprice for solo violin, one would have thought the tune's possibilities completely exhausted. Not so. In 1934, Rachmaninov appropriated the same taut, demonic little melody and made twenty-four variations of surpassing originality and brilliance on it for piano and orchestra. The Rhapsody turned out to be the composer's valedictory in the concerto idiom, and really redeemed his disappointing Fourth Piano Concerto (1927).

The work abounds in imaginativeness and inventiveness, beginning with the unorthodox opening, which does not present a full statement of the theme until after an orchestral introduction has hinted at it and variation one has sketched it, both with piano stabbings perforating the fabric. A strong touch of the diabolical — a match for the theme's Satanic urgency — is apparent in the use of the 13th century *Dies Irae,* that melody heavy with the terrors of the Day of Judgment which Rachmaninov also appropriated for his symphonic work, *The Isle of the Dead.* In contrast to its ponderousness, the music of the other variations rhapsodizes dazzlingly or lyricizes meltingly; of the ones in the latter group, the gorgeous eighteenth variation is particularly memorable, and ingeniously created too, being an inversion, in major, of the minor-keyed theme.

"Le Sacre du Printemps"

Igor Stravinsky (1882-1971)

Although Igor Stravinsky's 20th century musical explorations took him to worlds that were radically different than the ones inhabited by the "Mighty Five," he had intense recollections of the music of Glinka, Russian nationalism's originator. The first time he heard Glinka's opera *Russlan and Ludmilla,* he reported that it was "music I loved to distraction." Imagine, then, the reaction Glinka might have had were he to have heard the works of Stravinsky, even the early ones, and of those, particularly *The Rite of Spring.*

The solo bassoon invocation with which *Le Sacre du Printemps* opens, rang in 1913 like a death knell to the emotional and orchestral extravagances of post-Romanticism. The unearthly sounds that multiply as the instrument, strange in its high register, awakens other dormant voices, prepare the way for the 20th century's musical equivalent of atomic fission. Stravinsky's formula for the explosive release of musical energy is, like most evolutionary discoveries, beautifully simple. From his researches in his earlier ballets, *The Firebird* (1910) and particularly *Petrouchka* (1911), the composer developed his equation: Take a very large orchestra but masterfully control its density, and into it combine polytonality (the simultaneous sounding of unrelated chords) with polyrhythms; stir demonically with ostinatos (continuously repeated rhythmic and/or melodic patterns), and simple, sometimes Russian folkish melodies whose repetition is disguised by a shifting emphasis; then hurl all this out with regular and/or syncopated percussive pounding. *Voila!* Instant Primitive Excitement.

In and of itself, *Sacre* continues to be amazing and stimulating. As a force that helped clear away Romanticism's luxuriant but self-strangling undergrowth, the music stands as a landmark. Only too familiar are the stories of the audience's overt hostility at the first performance of the ballet in Paris on May 29, 1913. Unquestionably many dissenters knew in their hearts that this upheaval of the musical status quo was right and good. But some human natures are destined to respond negatively to change, and on that historic occasion the uninhibited music provoked uninhibited reaction. That it still does is what makes *Sacre* a living entity rather than just an historical oddity.

That *Sacre* came into being at all is due in part to the urging of both Sergei Diaghilev, for whose Ballet Russe Stravinsky already had written *The Firebird,* and the composer's friend Nicolas Roerich. The initial impulse came by way of a vision Stravinsky had, which he described to Roerich this way: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." Diaghilev, upon hearing this brief outline from Stravinsky, thought immediately of its balletic possibilities, and urged the composer to begin work on a score. This Stravinsky meant to do when vacationing in Switzerland, but somehow *Sacre* was put on the shelf in favor of a compositional diversion which developed from a piece for piano and orchestra into the ballet *Petrouchka.* Only after that work was staged did Stravinsky begin his *Sacre* sketches, with help on the scenario from Roerich. The following is the description of the action sent by Roerich to Diaghilev:

"In the ballet of *The Rite of Spring* as conceived by myself and Stravinsky, my object is to present a number of scenes of earthly joy and celestial triumph as understood by the Slavs. . . My intention is that the first set should transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites. In this scene there is an old witch, who predicts the future, a marriage by capture, round dances. Then comes the most solemn moment. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth. During this rite the crowd is seized with a mystic terror. . . After this uprise of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance in circles on the sacred hill amid enchanted rocks, then they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bearskins to show that the bear was man's ancestor. Then the greybeards dedicate the victim to the god Yarilo."

The choreography for the first production, given at the Theatre des Champs-Elysées, was by Nijinsky. The conductor was Pierre Monteux. The rest is history.



THE LOS ANGELES PHILHARMONIC INSTITUTE

AT HOLLYWOOD BOWL AND CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

In the two years since its inaugural season in 1982, the Los Angeles Philharmonic Institute has set a standard of excellence that has become known and admired throughout the country. This season the Orchestra's concerts at the Hollywood Bowl have been received with great enthusiasm by the audiences and high praise from the critics: "...a fine, responsive symphony orchestra *(Herald Examiner)*; "...the conducting and playing...rated high on any performance scale" (Los Angeles*Times).*

The comprehensive training program that has evolved through the vision of Philharmonic executive director Ernest Fleischmann and conductor Leonard Bernstein now offers young aspiring conductors and orchestral players an unparalleled opportunity for a stimulating, practical and progressive musical experience. In his second year as artistic director, Michael Tilson Thomas designed a curriculum that encompassed the broadest possible activities.

Participants for this summer's Institute were selected through auditions from among 1,000 instrumentalists and 100 conductors, all of them high-level pre-professionals who submitted applications for admission.

This year, as last, the Institute divided its activities between the Bowl and the campus of California State University, Northridge. In addition to Mr. Thomas, the Institute's distinguished faculty has included John Adams, James Buswell, Christoph Eschenbach, Josef Gingold, Lynn Harrell, Christopher Hogwood, Zubin Mehta, Stanislaw Skrowaczewski, Leonard Slatkin, Morton Subotnick, and approximately 40 members of the Los Angeles Philharmonic.

The Institute Orchestra consists of some 100 instrumentalists who were selected through auditions in New York, Boston, Chicago, Ann Arbor, San Francisco, Houston, Bloomington, Rochester and Los Angeles. They met for daily rehearsals to work on a wide range of repertoire, some of which was heard in three Sunday evening concerts at the Hollywood Bowl. Each of these concerts has been under the direction of this season's two conducting fellows, Gisele Buka Ben-Dor and Leif Bjaland, and Michael Tilson Thomas (July 1), Stanislaw Skrowaczewski, with violinist James Buswell, soloist (July 15), and Mr. Thomas, with pianist Ilana Vered, soloist (August 5). The Institute Orchestra's season also included three joint performances with the Los Angeles Philharmonic: July 7, July 24 and August 2.

The Institute's other activities, divided between California State University, Northridge and the University of Judaism, included three (collegium) concerts of "connoisseur" repertoire with Michael Tilson Thomas and guest artists James Buswell, Christoph Eschenbach and Josef Gingold, six chamber music concerts, 29 master classes, two special new music concerts under the direction of guest composers John Adams and Morton Subotnick, and a chamber orchestra concert. On July 16 the Institute Orchestra made a special appearance at Disneyland, becoming the largest ensemble ever to perform there.

The Los Angeles Philharmonic Institute is very grateful for a major contribution from The Jones Foundation to subsidize the cost of tuition and to assist the support of fellowships, housing and tuition scholarships for participants. The Institute also receives general support from the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission. Additional support for the Institute's 1984 activities has been provided by the Joseph Drown Foundation for guest faculty, The Amazing Blue Ribbon and the San Diego Woman's Philharmonic Committee for scholarship assistance, and The Getty Museum for chamber music performance. Yamaha also contributed to this summer's activities.

LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA

MICHAEL TILSON THOMAS, Artistic Director — LEONARD BERNSTEIN, Honorary Director

1984 ORCHESTRA ROSTER

(Alphabetical order)

Violins
Marjorie Kransberg, Concertmaster
Stacey Alden
Stephen Ball
Ann-Marie Behrendt
Karla Berglund
Cheryl Channel
Christopher Chappell
Robin Cook
Joan Crisci
Mario de Leon
Sarah Dodd
Susan Doering
Suzanna Giordano
David Handler
Lois Johnson
Angel Liu
Nuvi Mehta
Julie Metz
Mitchell Newman
Alexander Palamides
Melissa Phelps
Natalie Reed
Michelle Kikuchi-Richards
Lucas Richman
Sanford Salzinger
Edvard Skerjanc
Roger Wilkie
Sam Yoon

Violas
Rhennie Boyle
Susan Curran
Kathy Larsen
Julia Lin
Karen Long
Stacie Millard
Carl Purdy
Brek Renzelman
Katrina Smith
Diedre Stone

Cellos
Michael Adelson
Daniel Barrett
Beate Gregory
Leslie Lieske
David Low
Lynn Peithman
Jan Pfeiffer
David Reyes
Nicholas Saunders
Janet Steinberg

Basses
William Clay
Deborah De Loria
Jay Elfenbein
Aldo Fabrizi
Mimosa Iwamatsu
Peter Jungschaffer
Derek Weller
Sue Yelanjian

Flutes
Katherine Hoemann
Amy Porter
Les Roettges
John Thorne

Oboes
Nancy Ambrose
Gale Dorsey
Leanne Dugger
William Wielgus

Clarinets
Elizabeth Crawford
Teri Foster
Todd Levy
Thomas Parchman

Bassoons
Carolyn Beck
Juan De Gomar
Eric Johnson
Jeffrey Lyman

Horns
Steve Becknell
Linda De Roche
Paul Loredo
John Reynolds
Elizabeth Rising
Harriet Warren

Trumpets
Tim Divers
Robert Frear
David Washburn
Jeffrey Work

Trombones
David Matern
Michael Zion

Bass Trombone
David Ridge

Tuba
Peter Govorchin

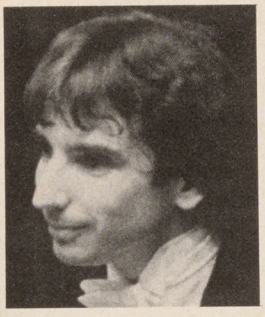
Percussion
John Curtis
Jennifer Judkins
Brian Prechtl
Jeffrey Prentice
Paul Ristau

Harp
April Aoki
Maria Casale

Conducting Fellows
Gisele Buka Ben-Dor
Leif Bjaland

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Stacey Weston, Coordinator
Kazue Asawa, Staff Assistant
Sherry Foldvary, Staff Assistant
Carla Moore, Staff Assistant
Laurel Myers, Staff Assistant
Neal Stulberg, Los Angeles Philharmonic Assistant Conductor
Yakov Kreizberg, Conducting Assistant
Diane Wittry, Orchestra Librarian
James Ruggirello, Orchestra Manager
Marty Merkley, Publicity Coordinator
Ruth Hertz, Staff Pianist
Brent McMunn, Staff Pianist
CSU, Northridge Production Services
Gregg Hutchison, Production Assistant
Gary McKinney, Production Assistant
Carrie Warren, Production Assistant
Nathan Warstler, Production Assistant

ABOUT THE ARTISTS



MICHAEL TILSON THOMAS, currently in his third year as a principal guest conductor of the Los Angeles Philharmonic, has had a close association with the Orchestra since 1968. He has also been active with the Los Angeles Philharmonic Institute since its inception in 1982, this season and in 1983 in the position of artistic director.

Mr. Thomas is a conductor of international stature whose roots are right here in his native Los Angeles. With a heritage rich in artistic achievement — grandparents who gained fame in New York theatrical circles, a father who wrote, directed and produced films and a mother who headed research for Columbia Pictures — it was, perhaps, inevitable that he would be drawn to the arts.

He began formal piano studies at age 10, although he had been playing the instrument by ear since the age of five. In 1962 he entered the University of Southern California as a music major and during his sophomore year at the University was appointed conductor of the Young Musicians Foundation Debut Orchestra of Los Angeles, a post he was to hold for four years. The year of his graduation (1968) proved important in more ways than one: he took the Master of Music degree with honors, won the Koussevitzky prize at Tanglewood, and in a series of Symphonies for Youth concerts conducted the Los Angeles Philharmonic for the first time.

He was appointed assistant conductor of the Boston Symphony in 1969 and, after only one month in the post, won national renown when he replaced the orchestra's ailing music director, William Steinberg, at a concert in Lincoln Center. As a result of that triumph, he directed the BSO in 30 more concerts that season and was appointed its associate conductor. He remained on the Boston Symphony's roster until 1974, concurrently holding the title of music director of the Buffalo Philharmonic, which he accepted in 1971 and relinquished in 1979.

In Europe, Mr. Thomas maintains a continuing relationship with the Philharmonia and English Chamber Orchestras in London, the Vienna Symphony, the Berlin Philharmonic and the Amsterdam Concertgebouw. In the U.S., in addition to the Los Angeles Philharmonic, he regularly conducts the Boston, Chicago, Pittsburgh and San Francisco Symphonies.

CBS Masterworks has Mr. Thomas under an exclusive contract; on that label he has recorded with the Los Angeles Philharmonic.

The great Spanish pianist **ALICIA DE LARROCHA** celebrated the golden anniversary of her performing career in 1979. She began her piano studies at the age of four, made her recital debut at five, and by the time she was nine was playing Mozart with the orchestra in Madrid. Although the Barcelona-born virtuoso is today considered one of the foremost authorities on Spanish music, she is equally at home with, and acclaimed for her performances of, the international piano repertoire.



In 1954, she made her American debut with the Los Angeles Philharmonic, followed a year later by a New York recital debut. Since 1965, she has made three visits per year to the United States and Canada, and has been touring regularly in Europe, South America, Australia, Japan and South Africa.

Mme. de Larrocha is one of the world's most recorded artists. She has been the recipient of two Grammys (1974, for the complete *Iberia;* 1975 for the two Ravel Piano Concertos and Fauré *Fantaisie),* a pair of Edison Prizes, the 1979 Deutsche Schallplattenpreis, the Paderewski Memorial Medal and the Grand Prix du Disque.

She has become a favorite and frequent soloist with the Los Angeles Philharmonic, playing with the Orchestra both at Hollywood Bowl and in the Music Center, and she has recorded Beethoven's *Emperor Concerto* with the Philharmonic under Zubin Mehta. Mme. de Larrocha has also been presented in recital at the Music Center under Philharmonic auspices. She will be heard both in recital and as soloist with the Orchestra at the Music Center in November.

Israeli-born pianist **ILANA VERED,** an acclaimed soloist throughout Europe and North America, entered the National Conservatory in Paris as a scholarship student at age thirteen and later studied with Mme. Rosina Lhevinne and Nadia



Reisenberg at the Juilliard School in New York. However, following successful tours of Europe and South America, the young pianist left her musical career behind to study painting at the Ecole des Beaux Arts in Paris. Six years later Miss Vered, convinced that music indeed was her calling, resumed concertizing with a European tour and a recital at Alice Tully Hall in New York under the sponsorship of the Martha Baird Rockefeller Foundation. So successful were her European concerts that Miss Vered was offered a recording contract with London Records, and Leopold Stokowski invited her to be soloist in the *Rhapsody on a Theme by Paganini* for the Rachmaninov Centennial Concert at Royal Albert Hall in London. That concert and her subsequent recording of the work catapulted her to international fame.

Today Miss Vered performs frequently with major orchestras throughout the U.S. and Europe, and includes recital appearances on her tour schedules. She has become a particular favorite of Los Angeles audiences since her debut with the Philharmonic in 1975 at Hollywood Bowl. She has performed with the Orchestra during both the summer and winter seasons, and has appeared on the Philharmonic's Celebrity Series, in a recital with cellist Lynn Harrell. This is her first performance with the Institute Orchestra.



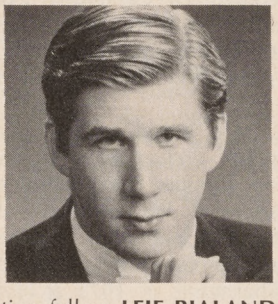
Conducting fellow **GISELE BUKA BENDOR** was born in Uruguay in 1955 and emigrated to Israel in 1973. She began her musical studies with piano lessons at age four and was conducting choirs by the time she was thirteen. While still in South America, she organized and conducted instrumental ensembles and won several prizes for composing and arranging songs for mixed choirs. She graduated from the Rubin Academy of Music

in Tel Aviv, where she studied both choral and orchestral conducting, and also attended conducting classes at the Rubin Academy in Jerusalem.

In 1979 and 1980 Mrs. Ben-Dor was the recipient of scholarships from the America-Israel Cultural Foundation. After studying with Franco Ferrara in Italy, she came to the United States to take a master's degree in orchestral conducting at the Yale University School of Music. While there she regularly conducted the Yale Philharmonic and Contemporary Ensemble.

Mrs. Ben-Dor has conducted the Youth Orchestra of Sofia (Bulgaria), the National Youth Orchestra of New York, the Israel Philharmonic Orchestra (as a participant in Zubin Mehta's first Conductors Workshop, 1982), and the Haifa and Jerusalem Symphonies. She is presently conductor of the New Jersey All-State Orchestra.

This season Mrs. Ben-Dor has conducted the Institute Orchestra in Ravel's *Mother Goose* Suite, the Overture, *Leonore No. 3* by Beethoven and Tchaikovsky's *Romeo and Juliet* at Hollywood Bowl concerts.



Conducting fellow **LEIF BJALAND** comes to Los Angeles from Yale University, where he has been an assistant professor of music and music director of the Yale Symphony this past season. The 29-year-old musician is a graduate of the University of Michigan, where he was a student of Gustav Meier, and has been assistant conductor of both the University Symphony Orchestra and the Opera Theatre and associate conductor of the Michigan Youth Symphony.

In 1980 he was a conducting fellow at the Aspen Music Festival, where he was selected by the faculty to conduct several world premiere performances. He has also participated in Sir Georg Solti's Conductor's Workshop in Chicago, studied with Erich Leinsdorf and Seiji Ozawa at the Berkshire Music Center and, last summer, attended Herbert Blomstedt's master classes at Loma Linda University. Prior to his posts at Yale University, Mr. Bjaland served as Conductor-in-Residence of the Flint (Michigan) Symphony Orchestra.

This season Mr. Bjaland has conducted the Institute Orchestra in Berlioz' *Roman Carnival* Overture, Strauss' *Till Eulenspiegel* and the *Rhapsody on a Theme by Paganini* by Rachmaninov, Ilana Vered, soloist, at Bowl concerts.

Hollywood Bowl Museum

Located adjacent to the Patio Restaurant on Peppertree Lane, the brand new Hollywood Bowl Museum traces the Bowl's history with exhibits and historical recordings. A Gift Shop inside the Museum will offer for sale books on music and dance; records and tapes; jewelry by Michael Bayes; and coordinated posters, post cards and stationery.

The Museum, spearheaded by County Supervisor Ed Edelman, is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The building housing the Museum is the former site of the Philharmonic's Season Tickets Office. It has been remodeled for its present use by Elsa Leviseur/The Tanzmann Associates.

The Hollywood Bowl Museum will be open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during the Summer Festival 84 season (July 1-September 22). During the remainder of the year, the Museum hours are 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

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1985 FESTIVAL FLY-AWAY AND DRIVE-AWAY

The International Committee of the Los Angeles Philharmonic and the Philharmonic Affiliates present the fourteenth annual Festival Fly-Away.

The Grand Prize in this year's drawing is a 1985 Isuzu Impulse, courtesy of American Isuzu Motors Inc.

The First Prize is a trip for two to Japan, including round-trip executive class airfare courtesy of Japan Airlines and a week's hotel accommodations at the Akasaka Prince Hotel in Tokyo, courtesy of Prince Hotels Inc. The winner will also receive a three-piece set of Gucci luggage.

Additional prizes include a Sony Trinitron Color Television and Sony Audio Products courtesy of Sony Manufacturing Company of America, a box for four at the Hollywood Bowl for the Virtuoso Series during Summer Festival 1985, and two season tickets for the Celebrity Series at the Dorothy Chandler Pavilion, 1985/86 season.

In the past, prize winners have visited Norway, Munich, Vienna, Rome, Amsterdam, Israel, Mexico, London, Paris, Singapore and Greece. The 1984 winner of a trip to Italy was Nancy Hicks of Pacific Palisades. Mr. & Mrs. Elliot Wyner of Venice won the second prize cruise to Acapulco. The Hollywood Bowl Box was won by Mr. & Mrs. Robert Ulis of Covina, and Mr. M. Milenski of Long Beach received the Celebrity Series tickets.

This year's drawing will be held at the Philharmonic Affiliates' Spring Conference in May 1985. Gertilda Voss Conti is the 1985 Fly-Away Chairman. Tickets may be obtained for a donation of $1.00 each from any Philharmonic Affiliate member, at all Philharmonic concerts or from the Volunteer Cottage at the Hollywood Bowl, (213) 850-2165. Tickets are non-refundable and non-redeemable.

1985 FESTIVAL FLY-AWAY
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(continued from p. 29)

ual sense from Japanese woodblock prints; and the works of East Side artist Raphael Soyer shaped the palette used in *Brighton Beach Memoirs*.

As a person deeply sensitive to qualities of light, how has Musser chosen to illuminate her own home? The question evokes a guffaw: "It's the shoemaker's children! Only place you can see in either one of my houses is at the drawing board. I see very few household lamps and that kind of thing that I like, so I don't have any, to speak of. It's pretty dark, except in my studio."



The cast of "Brighton Beach Memoirs" (Matthew Broderick in foreground)

That studio is in her New York apartment; at the country house she flatly refuses to draw: "The country's not *for* that. It's to keep my sanity. If I put a drawing board up in the country and sat there looking outside where I would rather be, it would be very frustrating." What, then, does she do instead on her long country weekends? "Oh, I play in the dirt, and fish some. Lots of land there, and flowers, and just being there. It's very different from the New York speed."

Still, New York is where her heart is. She loves its dramatic pace, and, most of all, she loves the Broadway theatre: "It really is what my life is about It's rough, it's dirty—I don't mean dirty-streets dirty (which it is), but it's a dirty business. You don't turn your back too many times. But I love it. I am always very eager to get away from it, and eager to come back. I couldn't live without it."

The word that the New York stage is dying doesn't scare her. She sees, instead, its great capacity to accept change—like the new computerized "memory boards" that within the past five years have become standard equipment. Musser likes globetrotting, and she relishes the challenges posed by a Taper-style thrust stage. But where, ideally, would she choose to do her work? The answer comes quickly: Broadway. □

(continued from p. 20)



Ernest Truex and Alice Dovey in "Very Good Eddie" (1915)

tom. The woman next me told me that Galsworthy abominates desultory conversation."

"But what happened when the subject became exhausted?"

"It never did. If the conversation lagged, Galsworthy would rap on the table with the end of his knife and present a new aspect of the problem. 'To what extent is genius influenced by the educational standards or parents; with special reference to the cases of Thomas Chatterton and Shakespeare?"

"What a dinner!"

"I was punch drunk by the time we got to the sweet. I went staggering on and then, how I don't know, I found myself embarked on the plot of a story. I told my companion it was by a young American writer who was recognized as the coming man and who had had even less education than Chatterton. A taxi driver. She clapped her hands and said:

" 'Ah! Another George Meek, Bath Chairman.'

"I told her that it was an exposé of the dishonest psychiatry that was rampant in America. The hero has lost his power to memorize through having been overworked in the censorship service during the war. He ties bits of string round his fingers and then can't remember what

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they're for. His wife is fed up and takes him to a psychiatrist. She's extremely attractive and the psychiatrist falls for her and she for him. The patient comes one day and finds his wife in the doctor's office and when he lies down on the couch he notices it's quite warm. My neighbor thought that was a very subtle touch.

"Well that warm couch gets him to thinking. He's pretty unhappy although he can't quite remember what he's unhappy about. The unfortunate man keeps asking his wife to tell him what those bits of string round his fingers are to remind him of but she turns mean and won't tell him—or else she tells him wrong. His appointments are a perfect shambles and, in consequence, his business goes completely to pot. He even has a tonsil operation when all he wanted was to remind himself to have his hair cut. Well, just as I was getting to the blowout I realized to my dismay that the whole table was silent. Everybody was listening to me. They'd realized that I was, once more to quote our Joe, pushing the old girl's leg. Worse, I was pushing J.G.'s leg. I paused, appalled, and my girl friend informed the company:

" 'It's by the James Joyce of America . . . taxi driver . . . no education at all.'

"Well, I couldn't stop then. I plunged on telling of how the husband is so unhappy that he decides to hang himself. He tells his wife what he means to do but she does nothing to stop him. She hears him apparently starting to get down to it in the next room, then he suddenly appears with the rope round his neck. He points at it, and says:

" 'Now what the devil was that to remind me of?' "

"Did J.G. join in the shouts of laughter?"

"Shouts of what laughter? Nobody laughed. Somebody said, 'Yes, go on.'"

"I don't believe it."

"It's gospel truth. I had to go stumbling on with some stuff about the husband eventually deciding to leave home and the psychiatrist putting a time bomb in his suitcase. And, being absent-minded, the husband forgets he's supposed to take the bag with him and shoves it under the couch."

"And the wife and her lover—?"

"Exactly. The female next me called it an O. Henry ending."

"As a matter of fact, you pinched it from Chaplin. Don't you remember? The bum under the bench, and they put it in the Governor's coat pocket and he stands over them and gloots."

"Good Lord! So I did. That's how one gets stories, I suppose. Unconscious memory." □

The Fashion Scene



by MARY JANE HEWETT

Remember when a much younger, much slimmer Marlon Brando let out a primal yell for his beloved Stella in *A Streetcar Named Desire?* Since then the T-shirt has never been the same. Making its debut as an expression of a person's individuality, it most often topped jeans and other sporty attire. Not so today. Designers have fallen in love with the ease of styling afforded by T-shirting, taking it off the streets and into some of the most sophisticated events in town.

One such wizard who works wonders with the poly cotton fabric is Rosemary Brantley, who divides her time between Otis Parsons School of Design, where she is chairman of fashion design, and whipping up elegant creations under the Staples label.

Brantley weaves outfits that can take you from the beach to a movie premiere with her collection of dresses, separates, jumpsuits and evening wear – all derived from the simple T-shirt.

Look for her fashions in Macy's, Nordstrom's and I. Magnin as well as other better department stores and specialty shops.

• What the world of high fashion has joined together, let no man put asunder. Designer Yves Saint Laurent is lending his name and creative talents, while Cartier Inc. is handling manufacturing and distribution of a new line of watches, pens, lighters, luggage and leather goods. The worldwide licensing agreement is reported to the first such venture in Cartier's history.

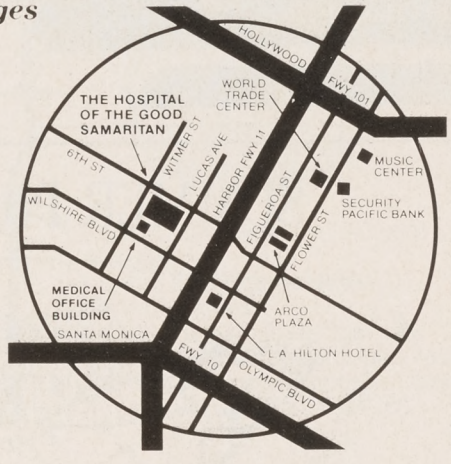
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Rosemary Brantley's Staples

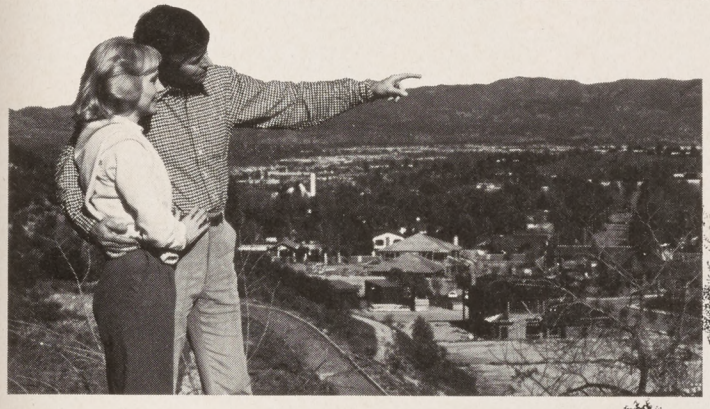
• It used to be when you mentioned the word "mousse" it conjured up a heavenly airy concoction you knew you shouldn't have but just couldn't resist. Now it's the hottest thing to hit beauty salons. Stylists are crediting a return to shorter, more styled hair with the growing popularity of styling mousses and the return of gels. The former has been successful in Europe for years, but is just beginning to catch on here. Some of the big names in hair care – Pantene, Estee Lauder, Vidal Sassoon, Alberto-Culver, L'Oreal, Revlon and Jheri Redding – are jumping in with their own versions. Our favorite is the Redding, which is debuting the product in delicious variations of lemon, chocolate and strawberry

Salons are demonstrating Redding products first hand, while department stores are setting up special clinics. Other manufacturers say they will depend on the power of advertising to deliver their message.

• Summertime reading: The nation's Second Lady of beauty (if you count her mom, Georgette, as the First Lady) is coming out with *Kathryn Klinger's First*

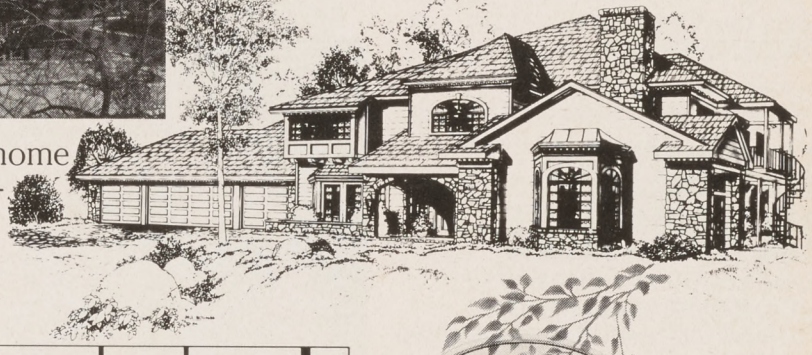
(continued on p. 66)

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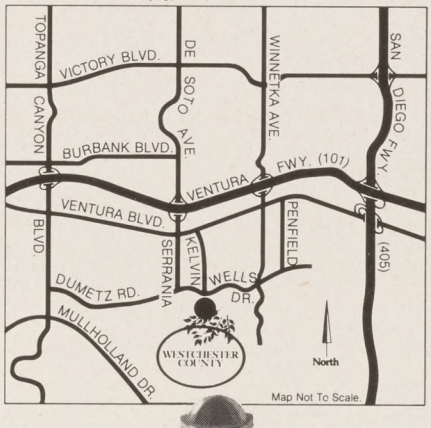


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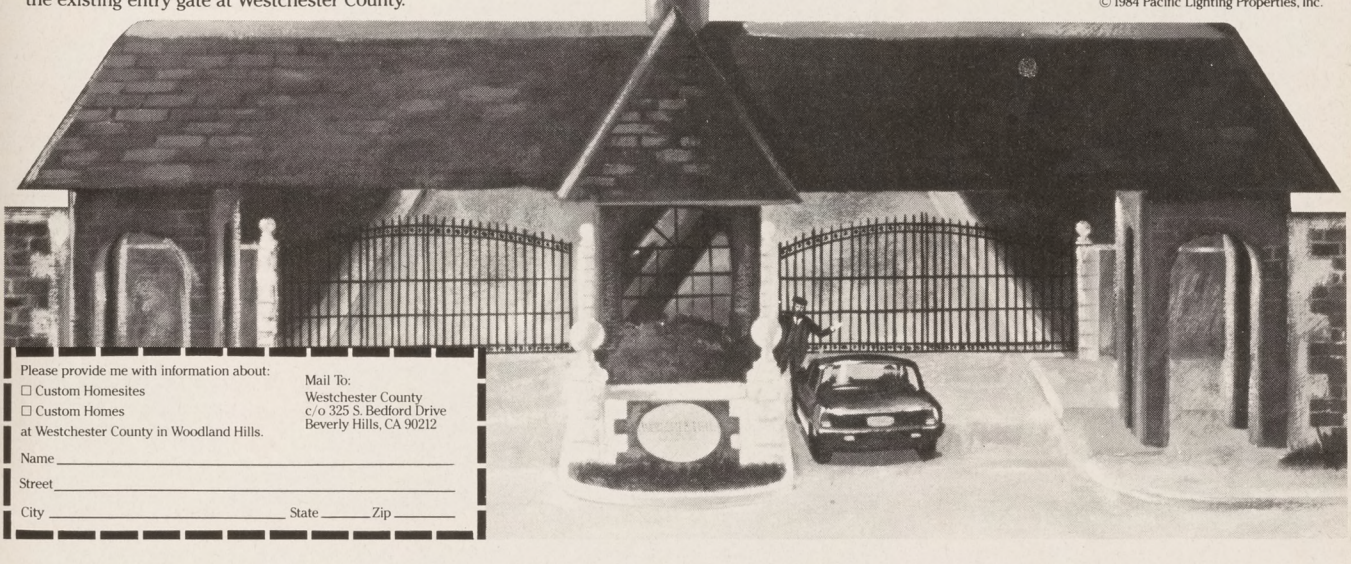


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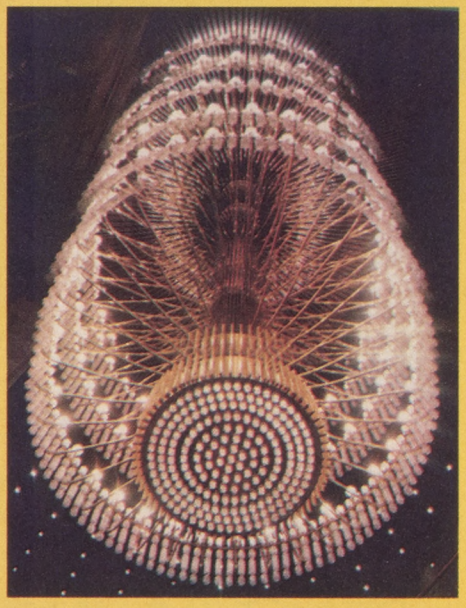
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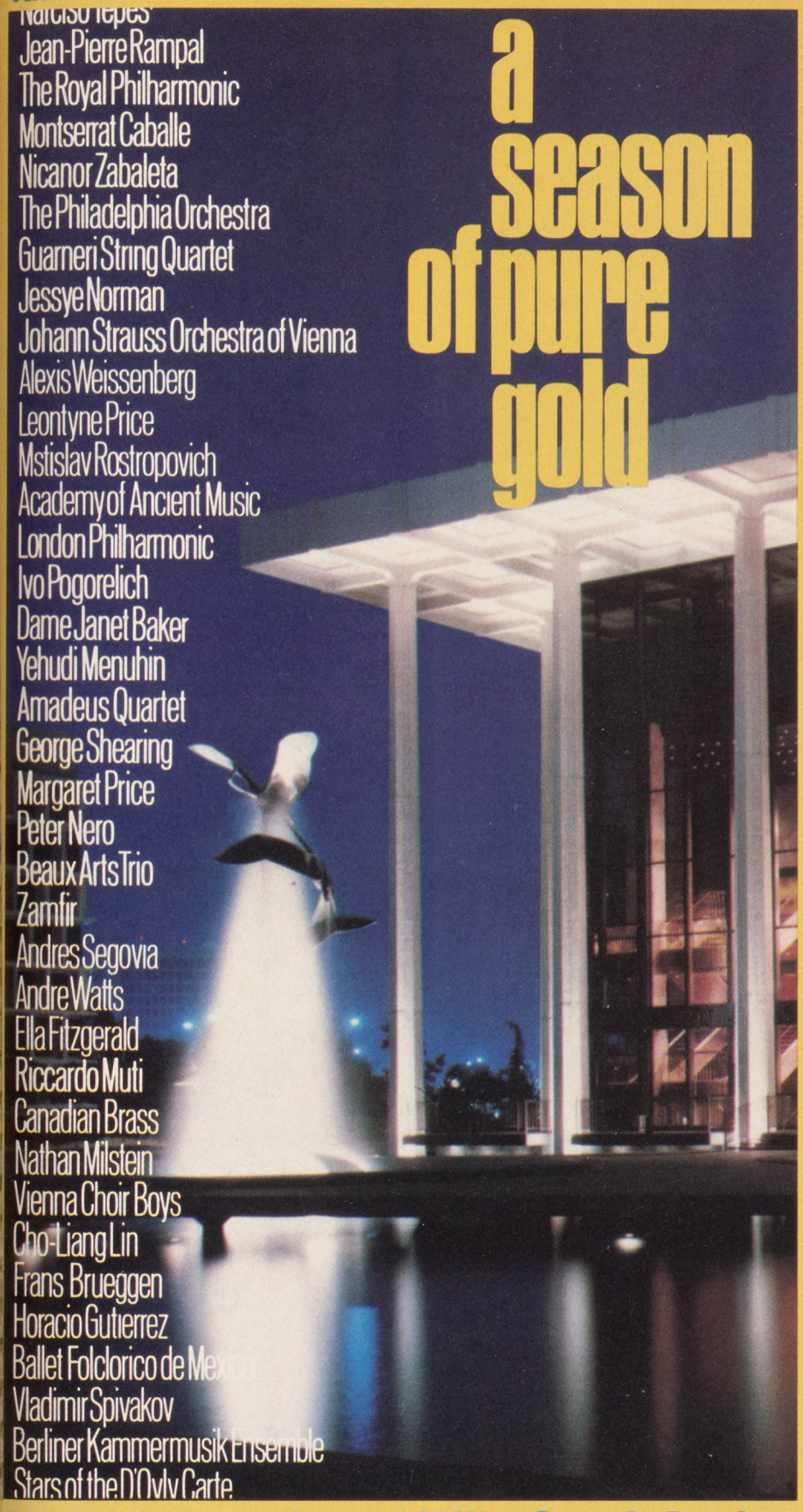
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REVIEWS:

by ROBERT RILEY

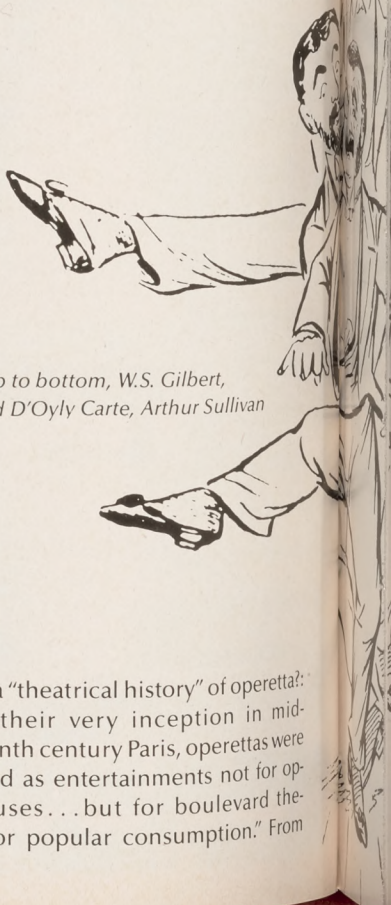
Operetta: A Theatrical History
by Richard Traubner
Doubleday & Company, Inc. $29.95

Making Music: The Guide to Writing, Performing & Recording
Edited by George Martin
William Morrow and Company, Inc., $17.95

Andre Previn's Guide to the Orchestra
Edited by Andre Previn
G.P. Putnam's Sons, $17.95

Operetta was popular, says Traubner, because of its "clever libretti, satirical jibes, romantic intrigue, mesmerizing stars, lovely chorus girls, and scenic splendor. But the songs were always the most important element in this popular genre." The author then goes on to define operetta as "a little opera," holding that it should be "an opera that literally takes itself lightly . . . not heavy or grand." And he emphasizes that "Sentiment and romance have traditionally played important roles in operetta, but rarely despair."

In the course of his introduction, Traubner turns to such related terms as revue, *opérette, opéra-bouffe, opéra-comique,* comic opera, musical comedy and musical. These types are shown to emerge, merge, sometimes influence one another and/or remain distinctly unique.



Top to bottom, W.S. Gilbert, Richard D'Oyly Carte, Arthur Sullivan

Why a "theatrical history" of operetta?: "From their very inception in mid-nineteenth century Paris, operettas were intended as entertainments not for opera houses . . . but for boulevard theatres, for popular consumption." From



Sigmund Romberg

this point of view, Traubner examines absorbingly the progress of operetta as it flourished chiefly in Paris, Vienna, London and New York. Here is a lively panorama of theatrical glitter and innocent escapism beginning with Offenbach's *opéras-bouffe* in the 1850s and '60s continuing with Gilbert and Sullivan, Suppé and Johann Strauss II, Lehár and Kálman, then the American operettas of



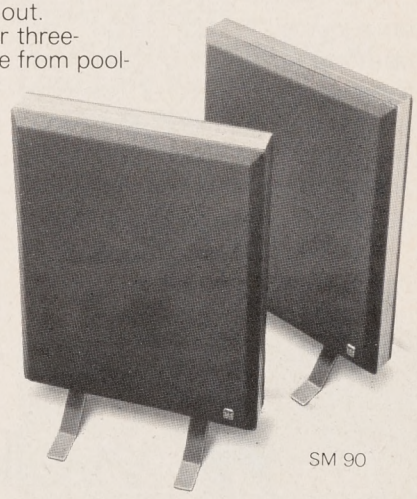


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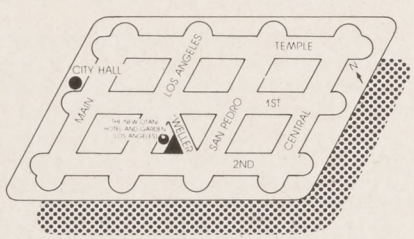
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Bust of Johann Strauss, Jr. in the Vienna Volksoper

John Philip Sousa and Victor Herbert. Ultimately emerges the "Broadway operetta" exemplified by Sigmund Romberg and Rudolf Friml in the "late teens" and 1920s (when operetta is thought to have expired) evolving into the Broadway musical of recent decades.

Traubner has obviously dug deeply into the books on his extensive bibliography. Consequently, he has turned out a history brimming with production, historical and cast details. Musical aspects are touched on only briefly, and plot synopses are not provided. Illustrative coverage is interesting as far as it goes.

As a music reference librarian, I not infrequently encounter the patron under the optimistic misapprehension that there must exist a book on every subject—including the tangled jungle known as the pop music industry. That's why I was delighted at the appearance of Martin's exemplary *Making Music*. I must hasten to add that the book doesn't answer every question about the professional world of pop music any more that it provides formulas for success, offers basic training for the aspirant who doesn't know something about musical theory or isn't already proficient at playing some musical instrument. But Martin's comprehensive anthology of articles by professional experts does contain a lot of sound counseling.

Martin is probably best known as producer for the Beatles from 1962 until the group disbanded. Martin left EMI in 1965 to form, with two other producers, the AIR group of companies. In short, he does know the music business. Sixty-five experts have contributed to the following divisions of the book: "Historical In-

troduction," "Writing and Arranging Music," "Performing Music," "Recording Music" and "The Music Business." Most of the authorities are British; hence, references to the British musical scene are prominent but do not exclude references to American aspects of commercial music-making. In any case, geography doesn't change basic principles, particularly in the areas of writing and performing.

The roster of contributors is too long to give here, but at least the following should be mentioned: Paul McCartney ("Songwriting"), Stephen Sondheim ("Theatre Lyrics"), John Dankworth ("Arranging"), Cleo Lane ("Singing"), David Paich ("Playing Piano"), Herbie Hancock ("Playing Synthesizers"), Quincy Jones ("Producing Records"). Some entries will, of course, be found more useful and/or practical than others. But there's plenty of worthy information, personal opinion of interest and revealing reflective discussion. Excellent illustrative material (photographs and drawings) embellish the text. Many specialized books are included on a useful "Recommended Reading" appendix. Simon Frith's "Popular Music 1950-1980" forms an astute, comprehensive introduction to this excellent volume.

In their *Guide to the Orchestra,* Previn and his six writers also add a chapter on "Composing, performing, recording." The text is so understandable, the coverage broad and the photographs and drawings so very good that the slim volume is a welcome addition to the literature of appreciation. The Los Angeles Philharmonic's newly-appointed music director proclaims in his introduction that

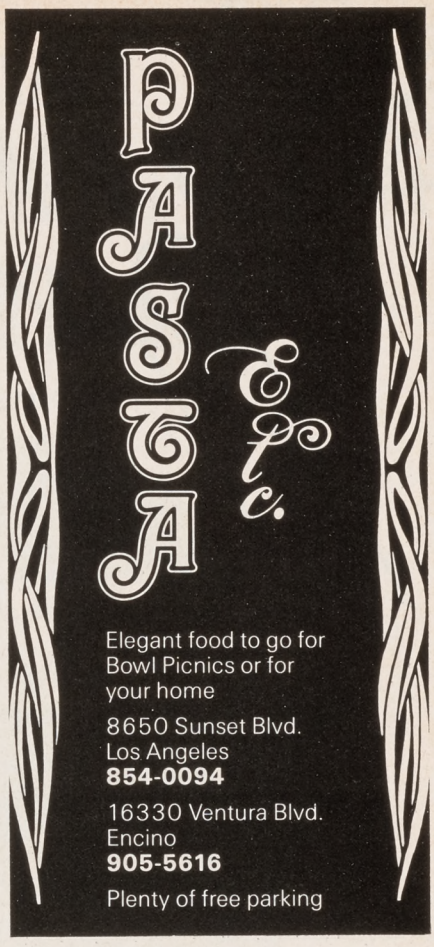
> It seems to me that books on music, especially on the technical aspects of music and musical instruments, tend to be either so simple as to bore any bright six year old, or so . . . arcane as to baffle all but the most seasoned professional . . . we have tried hard to hit the target somewhere in between these two extremes.

Previn and his writers have succeeded admirably in carrying out their aims of accessibility. Sometimes, perhaps, discussions become so elementary that information becomes sketchy. For instance, the essential differences between the orchestral first and second violins are not explained after being mentioned. Also, it would have been useful to include the notated ranges of instruments. (The notated vocal ranges are given.)

And fie, fie, fie for not including an index to such an otherwise helpful guide. □









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Viva Vino



by ROBERT GOERNER

AL FRESCO REDS

Cabernet Sauvignons have been monopolizing the media's attention among red wines for several years. Pinot Noirs are just emerging from a temporary obscurity while Zinfandels are fading despite strong objections from many wine professionals.

Hardly a word is heard on behalf of lesser varietals such as Barbera, a prime candidate for informal summer dining, indoors or out. As you fire up the barbecue or set a cauldron steaming for pasta, consider the wines you seldom read about. They might be more suitable for the season than more "serious" wines and more interesting to the palate than a simple quaffer from a jug.

Barbera's home is in the northern Italian province of Piedmont. Over half the grapes grown there are Barbera. Unfortunately, that's much more than they can sell as a traditional red wine. With government support, research is progressing into untraditional areas such as Barbera Rosata, a rosé, Barbera Bianca, patterned after our white Zinfandel and small amounts of a sweet Barbera Dolce.

In California most of the ordinary Barbera grows in the Central Valley and disappears anonymously into jugs. Of quality Barbera there is little surplus. Only one-tenth of one percent of total grape acreage in the premium districts is devoted to it and just four producers dominate what market there is.

Louis Martini was the pioneer back in the 1930s and over the years became convinced that Barbera by itself is too tannic and is in need of blending. The current formula is 75% Barbera, the balance split equally between Zinfandel and Petite Sirah. It gets three years in wood and carries a suggested list price of $4.45 for the newly released 1980 vintage. The blending, by the way, is done by mixing the grapes in the must rather than at the finished wine stage. Makes for a better marriage. The result is a wine of brambly berry Zin character, soft and fruity, easy to drink right now. Underneath the easy-going personality is a wine that can age more gracefully than many Cabernets or Zinfandels

of a comparable vintage. A few '45s and '47s are left for family members to bring out on special occasions. The best you and I can do is to stop by the winery tasting room (while getting our allotment of Moscato Amabile, available only there) and check their Private Reserve stock. I find the 1977 mellow and apparently peaking. It has the good acid edge, typical of Barbera, that lends it backbone while bringing out the best in pasta dishes.

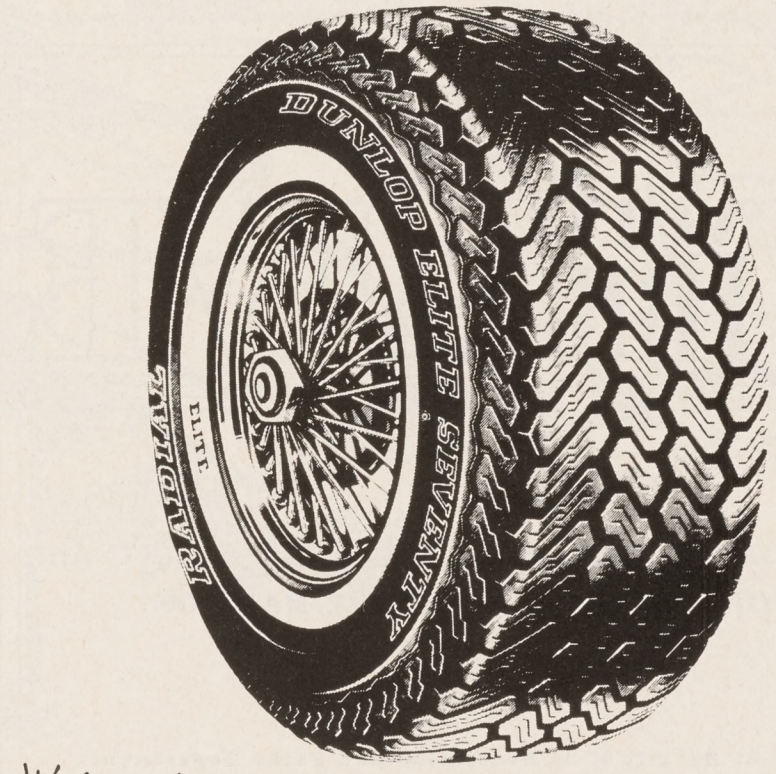
No blending of Barbera for the Sebastiani family, aside from putting together grapes from their own Sonoma vineyards with those from El Dorado County's Ritchie vineyards. The 1980 version is raspberryish with a good balance of the ever-present acid that will complement charcoal-grilled hamburgers or spicy meatloaves. The 1978 Proprietor's Reserve ($8) spent some time in American oak. Its spicy contribution underlies the peppery aroma of the grape. While deep varietal flavors are satisfying now, there should be a long future for the curious with the extra cellar space.

A relative newcomer is Montevina of Shenandoah Valley in the Sierra foothills. In their location they have noted a vintage pattern of big, high alcohol wines followed by more subdued and balanced Barberas. The present light 1981 vintage ($6) has a claret-like feel to it and would be hard to identify as Barbera except for the afore-mentioned acid that is more evident than in Cabernets or Zinfandels. You could hold this one over for winter time usage. Should you encounter the 1980, given Special Selection designation ($7), you'll find a dense black purple wine whose big, but soft, mouthful conceals its 14.5% alcohol.

In Central Valley's Madera County, Angelo Papagni pampers his estate-grown Barbera through the summer heat and gives it plenty of time in wood before release. The 1978 vintage ($4.75) is a little too ripe for my taste but this style has plenty of boosters.

Also from Papagni is the sleeper of the season, the 1978 Alicante Bouschet ($5.50). Angelo takes such pride in this seldom-grown grape that he has released only three vintages of it. When not up to his standards, in it goes to the blending tanks for ordinary reds. His grapes are from 85 year old vines, meticulously pruned and irrigated. While sometimes compared to Zinfandel, Alicante Bouschet actually is a wine unlike any other. Very dark ruby in color, the aromas and flavors offer intriguing mysterious spices that blossom in the glass. And continue to blossom. A bottle open for three days was still uncovering unsuspected nuances

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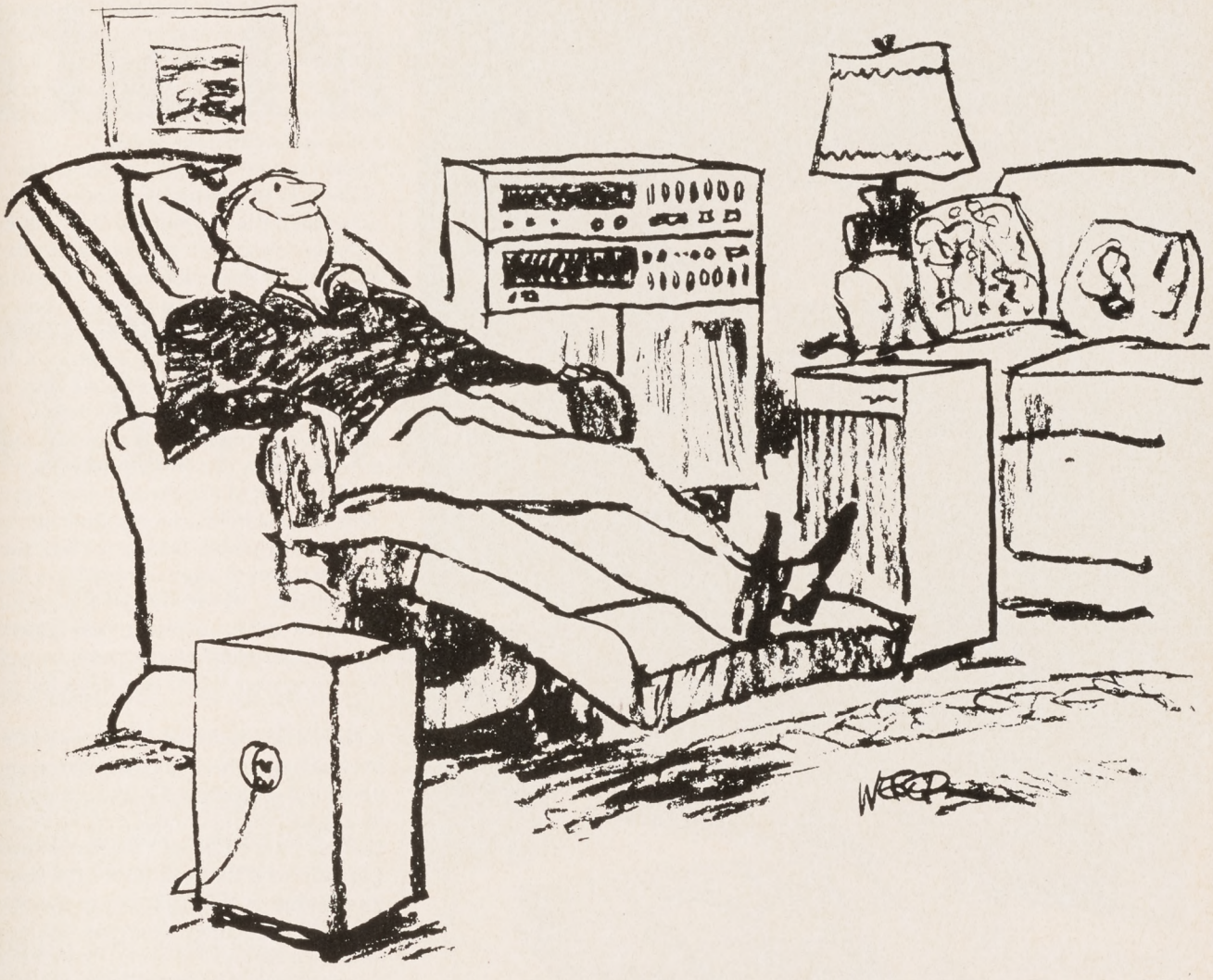
of peppery spice. A beautiful balance of tannin, acid and 13.8% alcohol. Very good value and suitable for more than the usual summer foods. Excellent with game and a favorite of mine to close a meal with cheeses.

Petite Sirah is not considered a soft and accessible wine and yet Wente Bros. has been making this style since at least the 1969 vintage, a few bottles of which are still holding well in my cellar. The present 1981 Petite Sirah ($3.75) from their Livermore valley estates is fragrant in the nose with a round and sweetly spicy mouth feel. You possibly have two prejudices to overcome here. The first is that Petite Sirahs are always monsters and the second is that Wente Bros. makes only white wines. For my taste this is the best wine they make and my pocketbook says this is a tremendous value. Get it by the case.

If you prefer a sturdier Petite Sirah, I call your attention to the 1981 Ridge York Creek ($8.50) with 15% Zinfandel blended in for fruitiness. A young wine still in its dense purple phase, it is certainly not to be sipped by itself. Perhaps in the 1990s. For now, its intense and peppery varietal character will be enhanced, and somewhat tamed, by decanting before serving. There is oak incense beneath the big and brawny fruit and the tannins can be offset by a robust food matchup. One of Ridge's best.

California Claret is the name given to a 1981 Ridge blend of 62% Zinfandel and 38% Petite Sirah ($6.50). New regulations do not allow it to be called Zinfandel. So Ridge took a page from California's pre-Prohibition past when wines of this type were either called Zinfandel Claret or California Claret. Served blind, you likely would guess a Cabernet. Airing will bring out the cherry nose found in some Zins.

Claret crops up on another label: the 1983 Jefferson Cellars Claret ($4.95). But wait. The same wine may be bought as Cranbrook Cellars Zinfandel Premier ($4.95). Wait again. Both are alternate labels of Monticello Cellars, makers of medal-winning Chardonnays. Deliberately vinified for immediate consumption, the Zinfandel grapes were early-harvested from hillside vineyards of the Mead Ranch on Atlas Peak above the Napa valley. 6% Cabernet and semillon were blended in. The wines are very light and fruity, lacking in tannin and therefore quite fresh. Serve slightly chilled at al fresco affairs. I have devilish thoughts of serving both wines in sequence and asking which is preferred. If my guests have a definite preference for one, should I reveal the truth? □



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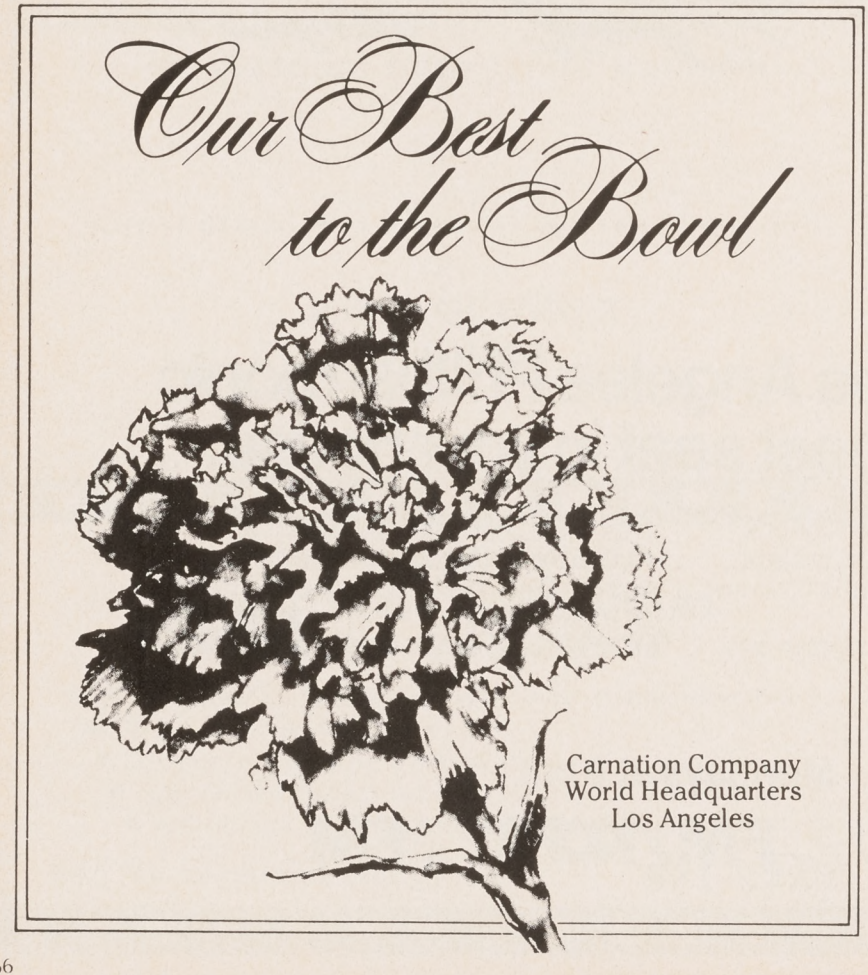
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(continued from p. 54)

Book of Beauty (Simon & Schuster, $16.95). The very pregnant Ms. Klinger talks about how to keep that glow during those nine months. Among her tips: Stay away from beauty machines or scrubbers to prevent scarring and bruising during this sensitive time. Also, forget hair dye, because the scalp is overly absorbent. If you must color, try streaking without touching the scalp.

• Estee Lauder is unveiling her personal collection of luxurious skincare products called the "Re-Nutrive Dry Skin Enrichment Program"—and not a moment too soon for those devoted sun worshippers whose epidermis is so dry you can almost hear it cracking. The collection contains four products especially for those women with dry, delicate skin, including Extra Rich Liquid Re-Nutriv; Extra Rich Firming Mask that promises to polish, soothe and smooth without robbing the skin of its precious oils; Gentle Skin Toner, a mild, non-alcoholic herbal rinse with a gel-like texture to clear away the last traces of cleanser; and Extra Rich Re-Nutriv for hands and arms, a special complex of sunscreens that guards against formation of age spots as well. Now don your bikini and head for the surf.

• There's no end to what can be accomplished when the California Mart teams up with the Rainbow Guild for the charity organization's annual luncheon and fashion show to benefit the Amie Karen Cancer Fund for Children. This year's event, held in the Ballroom of the Beverly Wilshire Hotel, featured fall fashions from around the world, modeled by *General Hospital's* Shelly Taylor Morgan, *A.M. Los Angeles's* Harold Green, *Entertainment Tonight's* Mary Hart, plus Sasha Stallone, Sonny Bono and Jayne Meadows.

On view were colorful, appliquéd suedes and leathers by Nooshin; a red chintz jumpsuit paired with a flowing grey jacket from Patti Cappalli; Bonnie Strauss' black velvet dress with V back drape worn with white anklets (the season's newest craze), and Mercedes & Adrienne's elegant white tapered slacks topped with a white silk blouse accentuated with sequined shoulders and tie.

However, the over-30 group, while appreciative of most of the designs, saved its unbridled enthusiasm for the parade of lush furs from Somper—white fox opera cape, full-length lynx coat and sporty mink jackets, of which there were plenty.

When last seen, many of the nattily attired matrons were headed for Rodeo Drive to hunt down some of the very same fashions. □

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Before tonight's concert, or *during intermission*, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

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KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

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DINNER CHOICES

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5:00 Sunday
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Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

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Roast Prime Rib of Beef
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Grilled Steaks
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Barbecue Beef Ribs
Baked Cornish Game Hen
Salmon Quiche
Salad Bar

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3. Salmon Quiche	**11.95**
4. Barbecue Beef Ribs	**10.95**
5. Baked Cornish Game Hen	**10.95**

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce	**$15.95**
7. Peppered Steak	**11.95**
8. Poached Salmon	**13.95**
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WINE Chablis, Rose, and Burgundy wines are available for $5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

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RTD'S Express Service to the Bowl is a convenient alternative to driving—providing non-stop bus service from 15 Park & Ride locations throughout the Los Angeles area. Over 30% of last year's audiences enjoyed this very special service. Or, if you prefer, you can take advantage of the Bowl's three convenient shuttle lots. Enjoy an easy ride this Olympic summer... use the Bowl's VST!

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Buy Your Park & Ride Tickets in Advance and Save Even More Time! Passengers with pre-purchased **Park & Ride** tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. **Park & Ride** tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call **(213) 856-5400.**

Bus Departures (Please note special departure times).

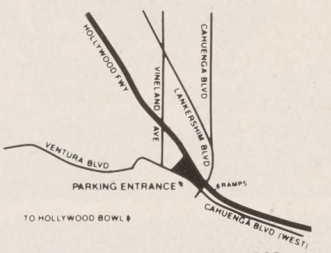
1 **SHERMAN OAKS (Line 651)** Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazeltine Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
2 **WESTWOOD (Line 652)** Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at **6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15,** and **7:30 p.m.** (25 min. ride)
3 **NORTHRIDGE (Line 653)** Rockwell International at De Soto and Nordhoff. Entrance to the Rockwell Lot is on the south side of Nordhoff. Departures at **6:05, 6:15, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
4 **WESTCHESTER (Line 654)** Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
5 **PASADENA (Line 655)** Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at **6:10, 6:20, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
6 **EL MONTE (Line 656)** R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at **7:00 p.m.** (30 min. ride)
7 **TORRANCE (Line 657)** Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvds.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at **6:15, 6:20, 6:30, 6:45,** and **7:00 p.m.** (45 min. ride)
8 **SANTA MONICA (Line 658)** Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at **6:30** and **7:00 p.m.** (35 min. ride)
9 **ROLLING HILLS ESTATES (Line 659)** Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at **6:30** and **7:00 p.m.** (50 min. ride)
10 **LONG BEACH (Line 660)** Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at **6:15, 6:30,** and **7:00 p.m.** (50 min. ride)
11 **DOWNEY (Line 661)** Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Bellflower Blvd.). Bus stop on Imperial Highway. Departure at **7:00 p.m.** (45 min. ride)
12 **WEST HOLLYWOOD (Line 662)** Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
13 **ARCADIA (Line 663)** Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
14 **NEW! FULLERTON-ANAHEIM (Line 664)** Fullerton Park & Ride parking lot, located on the southwest corner of Orangethorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at **7:00 p.m.** (40 min. ride) Please note: Bus fare is $2.00 per person each way.
15 **SOUTH LONG BEACH (Line 667)** General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at **6:30** and **7:00 p.m.** (45 min. ride)

All ride times are approximate.

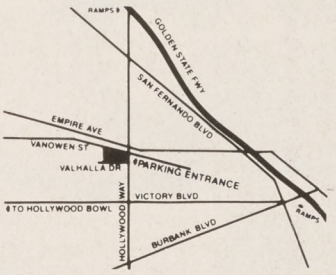
Please Note Special Departure Times:
Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart **one-half** hour earlier than times indicated.
No Park & Ride July 23. (Shuttle Service only)
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart **one** hour earlier than times indicated.

VST SHUTTLE SERVICE

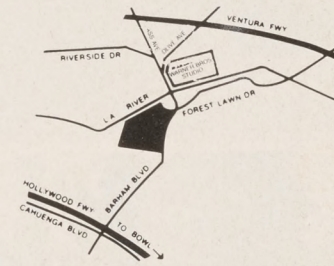
Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only $1.00 per person. For additional information, please call **(213) 856-5400.**
Please note special departure times below.



1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Hollywood Freeway North, exit at Lankershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten minutes, beginning at 6:00 p.m.



2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

Please Note Special Departure Times:
Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26.

Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19.

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood—Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles.


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23,000 Kids Do the Soft Shoe at Music Center Holiday Festival

Reprinted with permission from L.A. Life, Daily News, May 16, 1984.

by MARY KASDAN *Daily News Reporter*





What most surprised 10-year-old Christa Knighton of Glendale on her first visit to the Music Center in downtown Los Angeles Monday was that it was so well kept. Aaron McPeak expected the Dorothy Chandler Pavilion to look just like the Ambassador Auditorium in Pasadena, the only other concert hall that he and his classmates have visited.

"From the outside it looked smaller, but inside it was humongous," Tony Kugler marveled of the 3,200-seat Pavilion. "I didn't realize there would be three balconies," added Eric Parker.

These were among the thoughts on fifth-grade minds following a trip to the Music Center for the 14th annual children's Holiday Festival sponsored by the Amazing Blue Ribbon.

The 70 students from the Richardson D. White School in Glendale were among 23,500 fifth graders from all over the county who are being treated to lecture-demonstrations on American musical theater at the Chandler Pavilion through this week. Children from public, private and parochial schools are participating.

White School children had plenty of non-architectural questions and insights, as well, after the show, which featured members of the Musical Theater Workshop of the Los Angeles Civic Light Opera.

For some, it was their first exposure to live musical theater.

How did that lady sing in such high tones? How did those dancers remember all those steps, leap through the air, fake those falls? These and other queries faced teacher Johanne Laneafame after her class, one of several, returned to the sylvan grounds of their community school in Glendale.

Laneafame and White School principal Glenn Franklin also confessed to learning a thing or two, for the workshop included backstage glimpses into what goes into the production of American musical theater.

The house lights and orchestra pit were lowered before the children's eyes while the stage lights came up. An abbreviated dance audition was shown. For many children, their favorite part was seeing the different stage lights (including a giant 10,000-watt bulb) and the effects that varying lights create.

The professionals showed how singing, dancing and acting—as well as expressing emotions and creating characters—make up the recipe for musical theater.

They used excerpts from various musicals, from Cole Porter's "Kiss Me Kate" to Andrew Lloyd Webber's "Cats," to illustrate these points. Numbers included a humorous, action-packed song and dance about the urge to fight ("Next to lovin', I like fightin' most") and a selection from the musical "Grease."

The action on stage even captured the attention of the children who had been looking forward most to the bus ride from Glendale to downtown Los Angeles.

That morning, Veronica Wall had shrugged when asked whether she was excited about the upcoming program. But afterward she beamed happily and said, "I'm glad we got good seats."

The school children had been asked to dress up to prompt appropriate manners. Several girls wore their Easter outfits, a few even wore white net gloves. Michele Siner, 11, was in pastels from head to toe—from the purple flower in her blond hair to her flowered, textured tights and trendy pink plastic shoes.

Following the professional performance, the children themselves (more than 2,000 at each performance) poured outside to the Music Center Plaza, where they did a musical number from the show that they had also perfected in their classrooms. They sang and danced to the tune "On Your Toes."

The schools earlier had received a tape of the tune and the dance choreography from Barbara Haig and Wayne Scott Moore of the Music Center Education Division, which administers the festival. Each school also received a packet on the background and history of musical theater and a glossary of terms.

The Holiday Festival is financed by the executive board of the Amazing Blue Ribbon, a major Music Center support group. Board members donated $55,000 for this year's effort, said executive president Nancy Livingston.

The program was designed by Livingston, Haig and Paul Gleason, director of the Musical Theater Workshop.

The workshop was held in the Music Center Plaza until last year, when Livingston dared to move it inside the Chandler Pavilion.

She explains: "It seemed to me, as an actress, that if the children were going to come to see theater, they ought to come inside."

The Saturday preceding the Holiday Festival, some 7000 disabled children, their friends and families turned out for the fifth annual Very Special Arts Festival in which the youngsters performed and showed off their artistic accomplishments. Some of them are seen here too.

NEWS from the Music Center



A



B



C



D

Nine distinguished artists were saluted at *Club 100 of the Music Center*'s annual celebration luncheon at the Bel Air Hotel. (A)Eunice Forester, president, is seen with honoree Sergio Franchi; (B)Honorees Saul Bass, artist/designer, and Jack Lemmon flank Elaine Bass; (C)Babe Eagle honored Luis Valdez, director of El Teatro de Campesino. His guest was Eileen Fuentes; (D)Set designer Douglas Schmidt was saluted by Theanna Panagioti



1



2

(1)Walter Beran, chairman of the Music Center Unified Fund, and his wife Speedy, feted members of the Campaign '84 Major Gifts Committee in the final days of Campaign '84. (2) Marrgo Rosato and Tom Wachtell, president of the Music Center Opera Association.

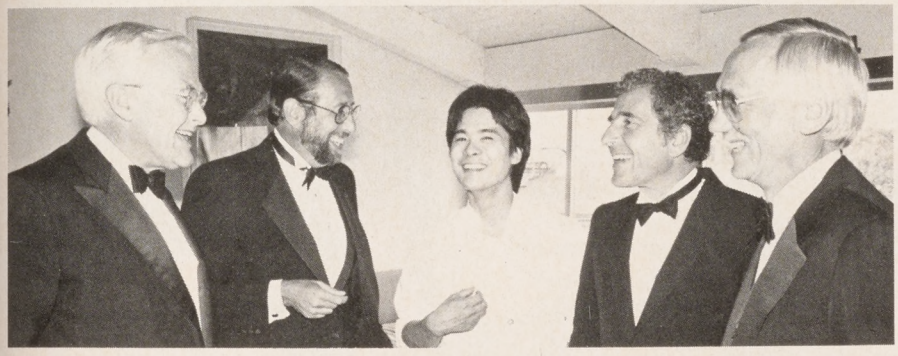


Center Theatre Group Volunteers celebrated the conclusion of a successful year of supporting Ahmanson Theatre and Mark Taper Forum activities and of raising more than $80,000 for the Music Center Unified Fund. Charles Champlin, critic at large for the Los Angeles Times, was their luncheon guest speaker. He is seen here with Judy Beckmen, incoming president, and outgoing CTG-Volunteer President Diane Perkins.



1

Fraternity of Friends President Marc Marcussen came up with two very special, very social events for members of the group (which raised $375,000 for the Music Center Unified Fund this year). One was an early preview screening of the new "Carmen" starring Placido Domingo, followed by a champagne and caviar reception at Nipper's. The other was a stag dinner at 385 North restaurant. (1)Marc and his wife Barbara chat with Nipper's owner Arthur von Wiesenberg.



L-R: W. M. Marcussen, Donald Salk, Chef Roy Yamaguchi, Stan Kandel, Thomas Martin, general partners in "385 North", where the dinner was held. In addition, five new members were elected to the Board. They are Lawrence Turman, Bruce Ramer, N. David O'Malley, Jack Flanigan and Owen Harper.



1



2



3

Fifteen new Gold Circle Founders (donors of $50,000 or more to the Music Center Unified Fund) and 41 Founders ($25,000 or more) were honored by the Board of Governors of the Performing Arts Council in The Founders room of the Dorothy Chandler Pavilion. (1)New Gold Circle Founders Lee and Lawrence Ramer and (2)Robert and Jean Bachelis; and (3)new Founders Mary and Shep Weiner and Diane and Leon Morton.

NEWS from the Music Center

YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to Campaign '84 of the Music Center.

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MRS. HOWARD B. KECK ELECTED TO PAC BOARD OF GOVERNORS

Mrs. Howard B. Keck of Beverly Hills has been newly elected to the Board of Governors of the Performing Arts Council (PAC) of the Music Center of Los Angeles, it was announced by PAC Board Chairman Harry Wetzel.

Mrs. Keck, an artist in her own right whose works have been exhibited in Los Angeles, Houston and New York, also serves on the Board of Trustees of the Los Angeles County Museum of Art.



Tonight, let it be Löwenbräu.



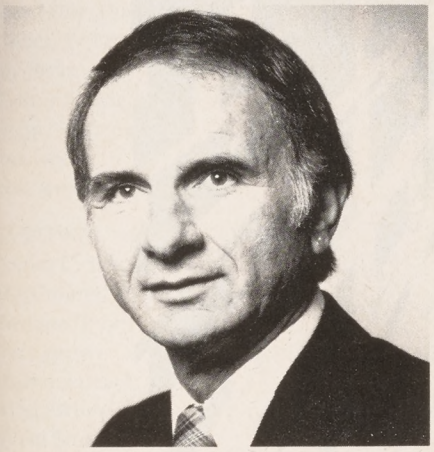
Beer Brewed in U.S.A. by The Miller Brewing Co., Mil., WI

LOS ANGELES COUNTY ASSISTS THE PERFORMING ARTS 1983-84

The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more then mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisorial District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

EDMUND D. EDELMAN
Supervisor
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The "Eighth Annual Simon Rodia Watts Towers Music and Arts Festival," featuring free jazz performances by noted artists, will take place at the historic Watts Towers July 14 and 15. The City of Los Angeles Cultural Affairs Department and Reynolds Tobacco invite you to a great weekend of music. Call 569-8181 for more information.

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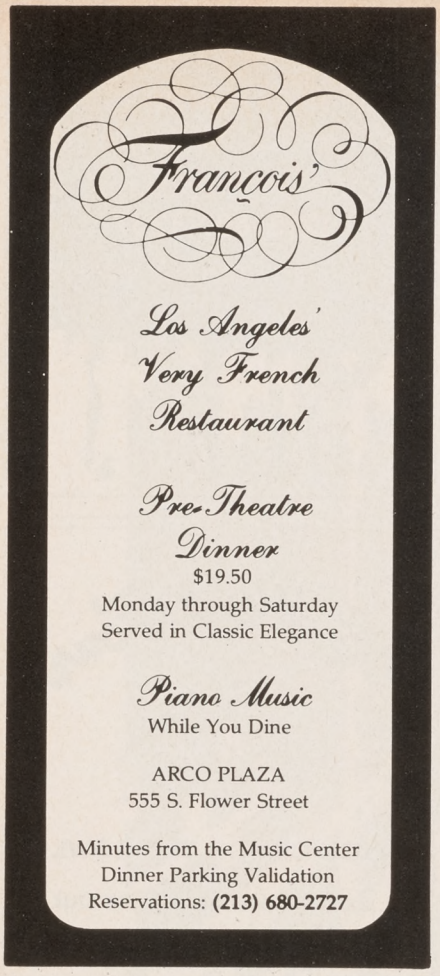
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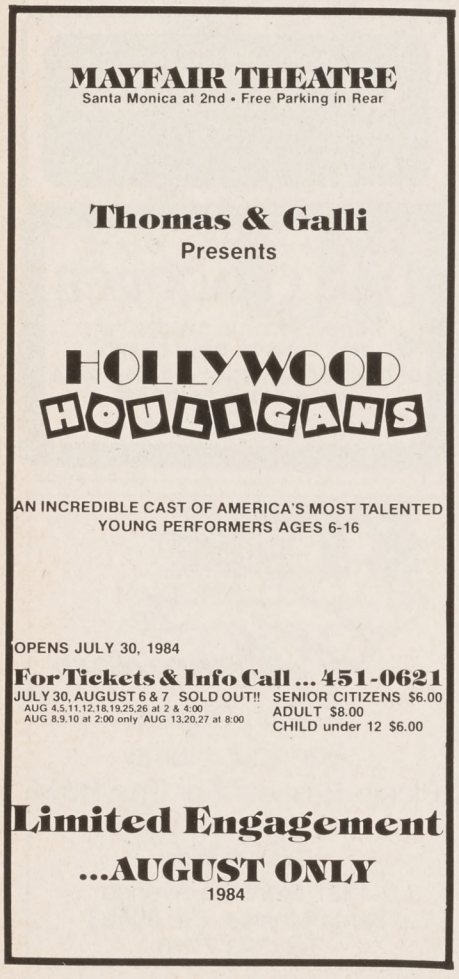
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Dear Friends,

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Ralph S. Cryder
Director

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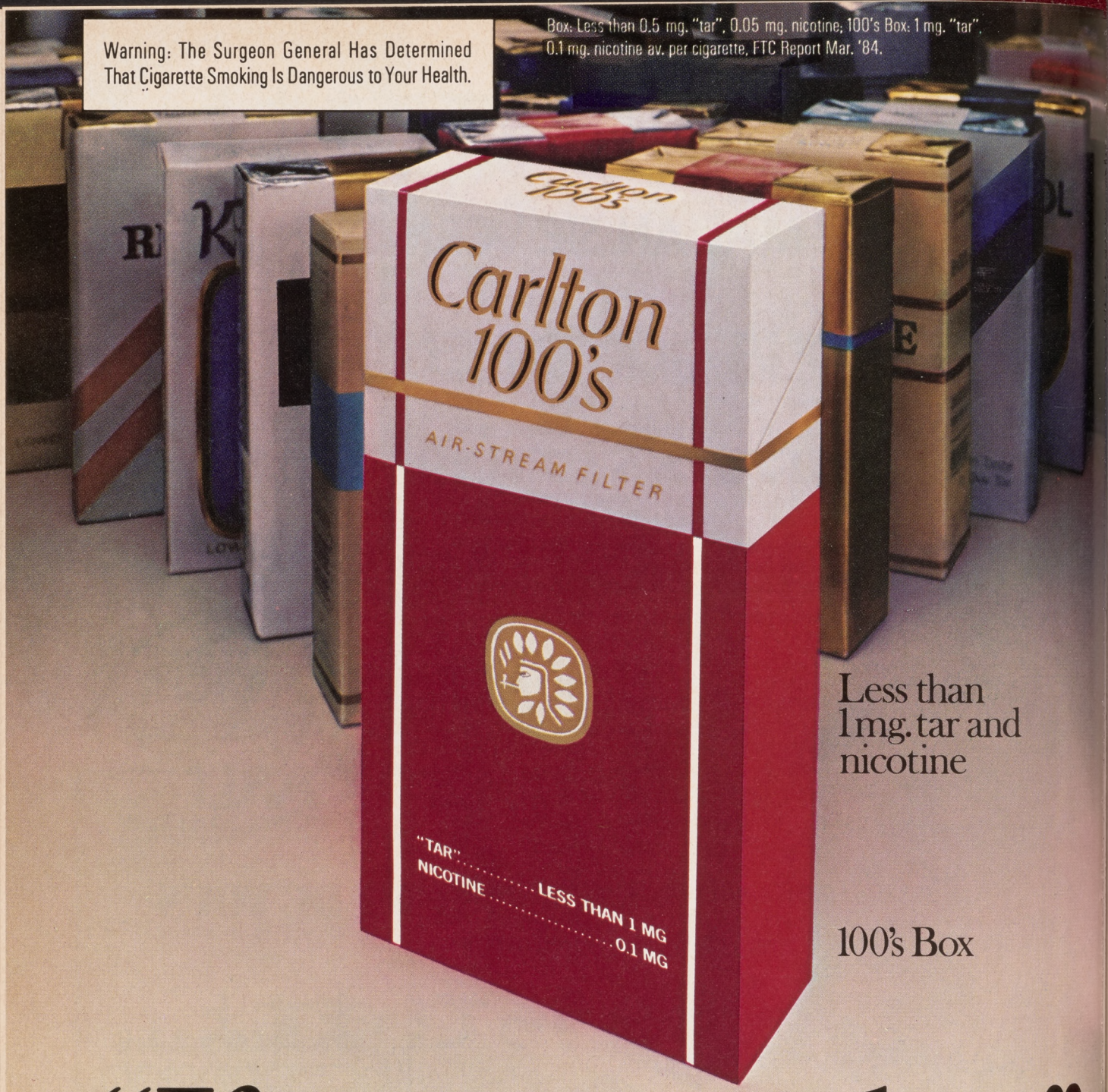
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